

SPRING 1959

COLLEGE ART JOURNAL



Léger, Mother and Child, 1920, Jewett Arts Center, Wellesley College. A story on the new building and museum is in this issue.

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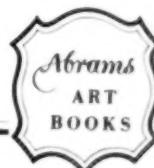
*edited by H. W. JANSON, Chairman, Department of Fine Arts
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Contents

Christian Rohlf

Manfred L. Keiler

Brancusi

Poem by Howard Fussiner

Poe and Modern Art

Paul Ramsey, Jr.

The Arts and Art Knowledge

Harold E. Dickson

Le Rêve by Henri Rousseau

Poem by Johannes A. Gaertner

The New Posterity

Robert Jay Wolff

An Experimental Drawing Course

Norval Tucker

Art Is the Teaching of Resistance

Frederick Kiesler

60 Sentences on Art and Aesthetics

Johannes A. Gaertner

The Departure of Saint Ursula

Poem by Allyn Wood

Wellesley Art Collections Reopen

S. Lane Faison, Jr.

(Note on Jewett Arts Center)

Letters**Obituaries**

William R. Valentiner (by E. P. Richardson)

Erica Tietze-Conrat (by E. H. Gombrich)

International Congress**College Museum Notes**

Ellen Johnson

CAA Meeting**CAA Roster for 1959****College Art News**

Mrs. Jason Schoener

Book Reviews**Books Received**

	Page	Editorial Staff
Christian Rohlf	200	<i>Editor</i> Henry R. Hope Indiana University Bloomington, Indiana
Brancusi	209	<i>Editor for Book Reviews</i> Allen S. Weller University of Illinois Urbana, Illinois
Poe and Modern Art	210	<i>General News Editor</i> Mrs. Jason Schoener 5667 Oceanview Drive Oakland 18, California
The Arts and Art Knowledge	216	<i>Editor for</i> <i>College Museum Notes</i> Miss Ellen Johnson Oberlin College Oberlin, Ohio
Le Rêve by Henri Rousseau	225	<i>Typography</i> Henry Holmes Smith
The New Posterity	226	Editorial Advisory Board
An Experimental Drawing Course	228	Walter L. Creese University of Illinois
Art Is the Teaching of Resistance	236	Marian B. Davis University of Texas
60 Sentences on Art and Aesthetics	238	S. Lane Faison, Jr. Williams College
The Departure of Saint Ursula	240	Stefan Hirsch Bard College
Wellesley Art Collections Reopen	241	G. Haydn Huntley Northwestern University
Letters	244	Alden F. Megrew University of Colorado
Obituaries	246	Laurence Schmeckebier Syracuse University
International Congress	247	Lester C. Walker, Jr. University of Georgia
College Museum Notes	250	
CAA Meeting	258	THE COLLEGE ART JOURNAL
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CHRISTIAN ROHLFS

Pioneer of German Expressionism

Manfred L. Keiler

German expressionism is commonly regarded as a movement which was started by young men who had little or no training in the visual arts. Still, there existed one shining exception—a pioneer in expressionism who was neither an enthusiastic youth nor an artist without thorough academic training. His name is Christian Rohlfs.

Rohlfs, one year younger than Gauguin, and three years the senior of Van Gogh, actually lived until 1938, long enough to be our contemporary. In fact, Rohlfs' productive life covered a span of nearly three generations. He was born in 1849 on a small peat farm in north Germany, not far from the Danish border. This is the region where eighteen years later the painter Emil Nolde, and twenty-one years later the sculptor Ernst Barlach were born.

As a painter Rohlfs had his roots in the German academic traditions of the nineteenth century, but he slowly broke with this tradition in a long and lonely struggle and finally emerged as a significant innovator, independent of his past. He was both a revolutionist and an evolutionist. He could be called a revolutionist because at times his style changed rather abruptly, and an evolutionist because his artistic growth was constant and never ceased to expand throughout his very long life; a life which lasted eighty-nine years. Amazingly, Rohlfs' artistic vitality was such that he was never forced to substitute repetitions or empty statements for creative thought. His creative vigor never permitted him to devise a fixed formula which could be applied over and over again. He was always able to shed outside influences, or to assimilate them, after a relatively short time. Still, he was humble enough to recognize and to value novel concepts which he found in the accomplishments of his contemporaries.

Rohlfs began to draw at the age of fifteen when a serious leg accident kept him invalid for two years. This misfortune is curiously similar to the

This article is based on a paper read at the annual meeting of the College Art Association, Washington, January, 1958. The research in Germany was made possible by a Summer Grant from the Research Council of the University of Nebraska, where Mr. Keiler is an Associate Professor in the Department of Art. Photographs in figures 2, 4, 5 are from the Grace Borgenicht Gallery, New York.

one which befell Toulouse-Lautrec at approximately the same age. Lautrec, too, had a serious leg-accident which gave rise to his interest in drawing and painting. In both instances this interest did not manifest itself before the mishap, and appears to have been the result of boredom due to prolonged infirmity. Rohlfs' injury left him physically so handicapped and weakened that he was found unsuitable for farm work. For this reason he was sent to a boarding school to further his education. A short time later a well-known art critic recognized Rohlfs' artistic potentialities and recommended him to the then very famous art academy in Weimar.

Rohlfs remained in Weimar for the next thirty years. These must have been extremely difficult years for him: his hearing began to be seriously impaired, and he became most grievously handicapped when, at the age of twenty-five, one of his legs had to be amputated. Due to these impediments Rohlfs was quite isolated, he had little contact with his fellow students and hardly took part in the affairs of the academy. Also, he was in constant danger of losing his very meager stipend because officials in Weimar started to take notice that his paintings did not conform to the fixed standards set by the academy. Rohlfs had become less concerned with realistic representations of heroic events—as it was the fashion of the times—and more occupied with problems of delineating light and colors, independent of subject matter. One of the earliest newspaper reviews of his work (about 1880) stated: "Rohlfs shows, in a dramatic manner, the squandering of a most respectable talent on a picturesque but totally useless motif."¹ And at about the same time one of the teachers at the academy wrote in an official report: "[Rohlfs] possesses original and wide perception of color [and] a unique choice and interpretation of the motive. His character is somewhat obstinate, and this quality frequently does him momentary damage, otherwise it could be a factor contributing to his suitable development."² A short time later, in another official paper we find the following: "Rohlfs . . . is a talented man, but during the past year he has taken off in the wrong direction with his compositions. Next to rather good work he suddenly produces some incredible stuff."³

This "incredible stuff" was the result of Rohlfs' daring step to take his easel out of the studio into the open and to paint what he saw there, omitting minor details and simplifying the major pictorial elements. Rohlfs' paintings of this period show a progressively diminishing interest in the representational aspect of pictures and growing concern with the effects of colors, and the play of light on forms. He began to free himself from the lineal qualities and to start painting in broad, colorful areas, similar to those of the great French impressionists. It is certain, however, that during this period Rohlfs

¹ Walther Scheidig, *Die Weimarer Malerschule*, Erfurt, 1950, p. 58.

² *Ibid.*, p. 58.

³ *Ibid.*, p. 59.

was completely unaware of the impressionistic movement in France. Extremely poor and severely handicapped physically, he was unable to travel and therefore did not see any impressionistic paintings until 1897 when, for the first time, three Monet paintings were exhibited in Weimar.⁴ These paintings confirmed Rohlfs' search for new ways, but otherwise they did not have much influence on him, since he was apparently already driven on toward something else, something not even known to himself.

In 1898 or '99 Rohlfs met Edvard Munch. The two artists formed a lasting friendship, but unfortunately all of Munch's letters to Rohlfs were either lost or destroyed during the Second World War, and little evidence has remained of the importance of this friendship in Rohlfs' life. It appears very likely, however, that Rohlfs' resolute attempts to break entirely with the academic past were strengthened by Munch. Consequently, life in Weimar became even more difficult for the now fifty-year-old Rohlfs. The paltry assistance and vague sympathy of his patron, the reigning duke, reached a point of no return. Fortunately, through the Belgian architect Henry van de Velde, Rohlfs was brought to the attention of a young banker's son, Osthaus. Osthaus was then in the process of establishing the very first museum solely devoted to modern art. This museum which he built in the city of Hagen, in the western part of Germany, was later known as the Folkwang. Osthaus invited Rohlfs to be artist in residence, and in 1901, after more than thirty years in Weimar, Rohlfs moved to Hagen. Here for the first time, he saw paintings by Signac, Seurat, and Cézanne, and soon afterwards works by Gauguin and Van Gogh. With unbelievable vitality the fifty-two-year-old severely handicapped artist began, so to speak, a second apprenticeship. Overwhelmed by the impact of the great works he saw in Hagen, he began to study their new points of view and techniques. This study took the most sensible form for any practicing artist: to explore with his own brush on canvas these different approaches to visual expression.

In Rohlfs' estate I found unframed experiments in pointillism painted during the years 1902-04, but his interest in this form of expression was short-lived. Only two years later, in 1906, Rohlfs expressed great admiration for Cézanne. In a letter to a friend he wrote: ". . . there are a number of excellent Cézanne [reproductions] in this issue which you should look at. The comparison between him and the Germans does not come off very well for us. But how can it be otherwise; everything genuine and unique is being killed here, and only a pseudo-art is being developed."⁵ Undoubtedly, however it was Van Gogh who made the strongest impression on the now fifty-five

⁴ Paul Vogt, a nephew of Christian Rohlfs, presents a chronological listing of the most important and factual data regarding Rohlfs' life in his book, *Christian Rohlfs*, Köln, 1956, p. 21-22.

⁵ Mrs. Helen Rohlfs graciously granted me permission to use this Rohlfs letter which was written to Dr. Bahlman in December 1906.

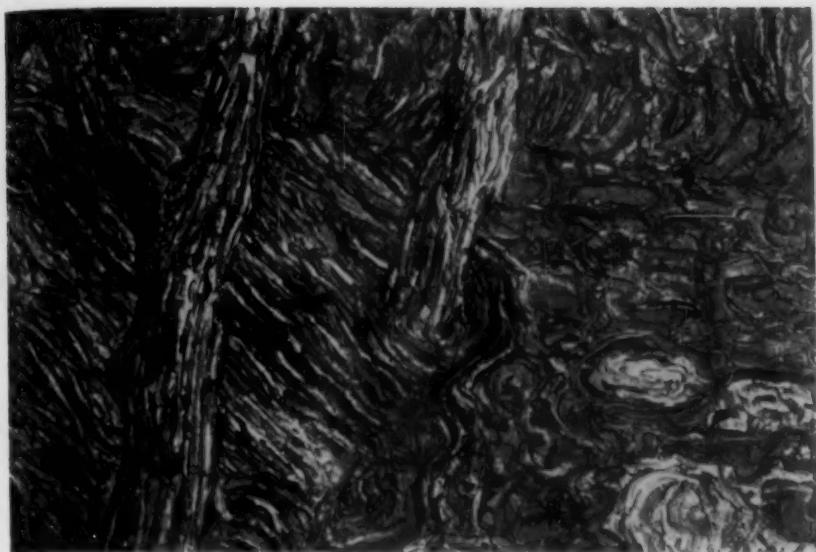


Fig. 1. *The Willows*, oil, 1904. Private Collection in Germany.

year old painter. *The Willows*, painted in 1904, clearly show the strong impact of the Dutch master on Rohlfs, and during the next few years his work continues to show traces of this impact. Noticeably the pictures done in 1905 and '06, in the medieval town of Soest, pendulate between Van Gogh's influence and a totally new and unique way of handling media and subject matter. In Soest, incidentally, Rohlfs met his younger countryman Emil Nolde for the first time. Unfortunately Nolde, in his not too reliable memoirs written about thirty years later, gives only a sketchy account of their meetings: "During the second spring Christian Rohlfs frequently came over from Hagen, happily industrious, immediately working, drawing and painting in the chicken yard and in the garden. We sat together at meals and talked some, yet none of us spoke much, and there has probably never been so little talk about art problems between two painters. But we looked at each other, I at the kind man and he at me, we understood each other without many words, and thus it remained throughout our life."⁶

The search to find himself had rejuvenated Rohlfs. He began to experiment in various media and concepts. His first woodcuts, made on cigar box lids, date back to this period, and so do wool-embroidered pictures, and

⁶ Emil Nolde, *Jahre der Kämpfe*, Berlin, 1924, p. 79.



Fig. 2. *Sunny Forest*, oil, 1910. This painting is still reminiscent of the influence of Van Gogh, but the theme is already treated with less restraint and the forms are freely dissolved.

watercolors in mixed media. Rohlfs never stopped experimenting with techniques and media. For the next twenty years he remained very interested in woodblock printing. Innumerable graphic works were produced during this period. However, to Rohlfs the hand-printing medium never represented merely a technique with which one could reproduce endlessly the same statement in exactly the same way, but rather a medium which permitted unlimited variations of essentially the same theme. Therefore, we will not find two identical prints made from the same block.

All of these experiments led him further and further away from Van Gogh's influence. Now the first paintings emerge which were indicative of his later style. Rohlfs began to transform nature into a very personal expression. Unfortunately, we do not have an exact record of contemporary works with which Rohlfs was intimately acquainted at the time. We can assume, however, that during this period he must have seen many post-impressionistic paintings, since he not only lived and worked in the Folkwang museum but also acted as an acquisition advisor to Mr. Osthaus, the founder of the museum. Nevertheless, it is most unlikely that Rohlfs was much aware of, or influenced by, the German expressionistic movement which was then in its early stages. The Folkwang museum's permanent collection catalog, printed



Fig. 3. Erfurt Cathedral, tempera, 1925. One of the sixteen versions of this subject.

in 1912, does not list a single member of these German avant-garde groups outside of Nolde. It appears certain, therefore, that none of the German expressionists had had any influence on Rohlfs. Unfortunately, the earliest records of the Folkwang museum were either destroyed during the Second World War, or are now unobtainable. For this reason the authenticity of some more subtle influences on Rohlfs' development must be left to speculation. In 1912 the Folkwang's permanent collection included, among many other works, four Van Gogh drawings and six paintings, including the *Portrait of Armand Roulin*, *The Olive Grove*, and *The Harvest*. Also, there were nine Gauguins, among them *The Rider on the Beach*, two Cézannes, and seventeen Munchs.

It appears that Rohlfs' second artistic period ended somewhere between 1912 and 1914. His "second apprenticeship" was over, he had freed himself totally from his academic past as well as from the influences of the French masters. We now find an extremely skillful, vigorous, and imaginative painter who produced without reliance on anyone other than himself.

It may appear strange that Rohlfs did not play a more important part in the expressionistic movement prior to the first world war. We must not forget, however, that most members of this movement, and particularly those



Fig. 4. *Blooming Cactus*, gouache, 1931. Painted during the stay in Ascona.

of the *Brücke* and the *Blue Riders* were young men in their twenties and early thirties. The first proclamation of the *Brücke*, composed by Ludwig Kirchner, began with these words: "With faith in progress, in a new generation of creators as well as of enjoyers, we are calling together all youth, and as youth carrying the future we want to obtain elbow-room for ourselves, and freedom of life against the well-settled older powers. Everyone belongs with us who renders directly and genuinely that which urges him to create." This proclamation was written in 1905 when Rohlfs was fifty-six years old, had already fought alone for a lifetime, and apparently did not feel the need for group approval or group support.

The expressionistic movement had reached its height with the beginning of the First World War, but simultaneously—as a result of this war—it lost its momentum as a unified movement. Two of its leading artists, Marc and Macke, lost their life in this holocaust. Kandinsky and Jawlensky had to take refuge in Switzerland, and others like Kirchner, Pechstein, Heckel, Klee, and Schmidt-Rotluff went into military service. Rohlfs, too old and too handicapped, remained in Hagen. During the first years of the war he produced very little, and this is the only period, even though brief, where his immense productive powers seem to have failed him. During the last part of this war

Fig. 5. White Echeverias in a Red Bowl, tempera, 1934. Characteristic of Rohlfs' late period. The light areas were achieved by washing and scraping the paper.



he created the only works without predominantly lyrical or poetic quality. Most of the works dating from this time are strong and powerful canvases and blockprints.

It can be claimed that 1919 is the year in which Rohlfs entered his last productive period. He had freed himself of all external influences and had intensified his perception and creative power. Tempera paint became his favorite medium, and he handled it in a unique way. For the purpose of achieving luminous and translucent effects in his work, he frequently washed paint from areas and scraped the paper with steel brushes. In 1925, commissioned by the museum in Erfurt, he painted the same subject in tempera sixteen times. None of these works was done literally from nature; instead, Rohlfs spent hours sitting on a balcony, just gazing at his subject, never moving a pencil or a brush. He then went to his easel and began to paint what he had perceived; as a matter of fact, most of these paintings were completed months later. Unfortunately, many of the sixteen variations were lost during the Hitler regime, but the few surviving ones give significant insight into his late approach to painting and into his handling of tempera paint.

At the age of seventy-five, Rohlfs was finally fully recognized in Germany

as one of the important artists of his time. He received several honorary doctors' degrees and had a special, comprehensive one-man show arranged for him at the once famous Academy of Arts in Berlin. The preface of the exhibition catalog stated: "Rohlfs, who in his youth appeared old-masterly in his craft, almost wise and detached, seems to rejuvenate in his artistic expression with progressing years, and old age shows him completely unimpeded by media and unconcerned in his artistic undertakings. Courage and immediacy were welded in the past two decades into a naturelike, almost naive joy at experiencing. But with Rohlfs, despite all devotion to appearances, there always remains a basic trait of masculine circumspection—not consciousness—a hidden aloofness which clarifies and sets in order; an artistic, self-reliant, calculating intellect which directs the ecstasy of light and color, and puts a magic wand to every inspiration."⁷

The exhibition covered the immensely wide scope of Rohlfs' creative work, and included not only the diversified phases of his artistic growth, but also an unlimited range of subject matter. Rohlfs' interest in pictorial topics was not limited to landscapes or interpretations of architecture, but embraced all aspects of human emotions, from rigid fear to compassionate tenderness, from the profoundly grotesque, to the delicate fairy tale. Many of these works represented immediate reactions to what he had perceived outside of his studio, others again had had their origin in his imagination. In both instances his sovereign command over media and skills permitted him the greatest freedom of choice, of topics, approaches and techniques.

Two years after the Berlin exhibition, in 1927, on a physician's advice, Rohlfs moved to the southern-most part of Switzerland where he spent nearly all of his remaining years. There, in Ascona, intrigued by brilliant light, colors, flowers and mountains, he created his most tender and lyrical works. The three lakes, Lugano, Como, and Maggiore, with their colorful, ancient villages gave inspiration to his most sensitive tempera paintings. Form and color became suggestions in an effortless manner, and nothing aggressive, or loud and vulgar can be found in these last works. They were the creations of a sage, a master of his art, who expressed tenderly the beauty which he discovered around himself.

Suddenly, this peaceful world was shattered by the Nazis. The eighty-five year old expressionist was publicly attacked and was forbidden to exhibit. The Prussian academy, of which he had been a member, demanded his resignation. Rohlfs refused to comply and sent the following reply: "I have never striven for honors and never placed much value on them; as an artist I went my own way for seventy years, and worked, never asking how much acclaim or displeasure I received. Approval or disapproval, honor or dishonor make my

⁷ Ludwig Thormaehlen's preface to the catalog of Rohlfs' exhibition in honor of his seventy-fifth birthday at the National Gallery, Berlin, 1925.

work neither better nor worse; I leave the judgment of this to the future. If my work does not please you, you are at liberty to strike my name from the list of academy members, but I am not going to do anything which could be considered an admission of my own unworthiness."⁸ The academy expelled him. Moreover, four hundred of his works have disappeared. Many were destroyed by the Nazis or lost in the war, and others were shown in the now famous exhibition of "Degenerate Art." Rohlfs died, eighty-nine years of age, in his studio at the old Folkwang museum. His last wish was to have a Barlach statue on his resting place.

In finishing this brief sketch of one of the most remarkable artists of the German expressionistic movement, I should like to quote what Rohlfs wrote about himself in a letter many years ago: "You wanted a short description of the development of my artistic aspirations. I must beg your forgiveness that I cannot give this to you. I do not wish to increase the many sad discourses about art by artists (even significant ones), with one by me. Artistic creation comes from an inner instinct, and who would want to undertake an explanation of this. The intellect only plays the role of the servant who is to throw out those guests who behave too loudly and unseemly. It is the same thing with the contemplation of a work of art, and all explanations are superfluous, even misleading, since the essential is not being explained anyway."⁹

* This letter was written in August 1937 to the president of the Prussian Academy of Arts in Berlin.

* Mrs. Helen Rohlfs permitted me to use this letter which was probably written between 1910-11 in Bavaria. It begins, "Dear Doctor . . ." without a name.

Brancusi

Of the creature,
The hard
Core
Of the creature,
Nude and
Elemental,
Imbued
By first things
With first power,
Asserts
The birth hour.
Let others
Affirm the death.

Howard Fussiner

POE AND MODERN ART

An Essay on Correspondences

Paul Ramsey, Jr.

Edgar Allan Poe could not escape being his own, painful subject. The monstrous world he created, the world of *Ulalume*, *The Raven*, *The Fall of the House of Usher*, even of *Eureka* and other philosophic works, is not a world a human soul can seriously inhabit very long. Poe's own breakdown, and the breakdown of a world order, is everywhere threatened in it. There is in this world no charity, no moral love between man and man or man and woman, no human place we know, no social bond, no genuine hope. But there is in it, and in Poe, a fidelity and a seriousness. For Poe as artist was faithful to the mad compulsions of his own divided mind. Because of that (and because of his extraordinary powers of intellect and sense), he was able to create a literary type with deep resemblances to a typical protagonist of many modern short stories and novels: a person who suffers from exacerbated sensibilities and alienation from his society. Poe himself is a real type of such a sensibility. And, since surely all of us have long heard about the alienation of the modern artist from society (heard too much too long, it may be), it is perhaps not surprising that there is on one of Poe's wild tales an uncanny illumination, and foreshadowing, of some of the qualities of modern painting.

That story is *The Fall of the House of Usher*. In it, the narrator—a thoroughgoing rationalist—goes to see his old friend Roderick Usher. The narrator sees a crack in the wall. He enters the old castle, crossing an abyss. Usher, an almost complete recluse, is on—or past—the verge of madness and approaching total collapse. His twin sister Madeline is in the last stages of some terrible disease. Most of the story is taken up by the revelation to the narrator of his friend's many oddities. The plot, as such, is very simple. Madeline dies (rather she apparently dies). Roderick and the narrator place her in a vault in the cellar of the castle. Roderick's nervousness becomes severely worse. On a wild night of storm, the narrator reads a medieval romance to Roderick. Strangely, several of the adventures are accompanied by oddly and terrifying appropriate noises in the house. At last, Roderick screams

The author, formerly on the faculty of the English Department at the University of Alabama and now teaching at Elmira College, recently published an article on a new college course in art and poetry, written jointly with art historian, John Galloway (CAJ, XVIII, 1). Part of the research for Poe and Modern Art was conducted with the aid of a grant from the University Research Committee of the University of Alabama.

that the noises have been made by Madeline, escaping from her burial place and ascending the stairs. Madeline enters, Roderick falls dead, Madeline falls dead—really dead this time—across his body, the narrator flees into the night. The crack widens, bursts. The castle plunges into the abyss and utterly disappears. The annihilation of the house of Usher is complete.

One can easily see from even such a brief re-telling that the story is charged with many symbolic overtones. I shall return to such meaning later, but I am concerned now with a single passage that concerns some paintings done by Roderick Usher.

The narrator has spoken of the "distempered ideality" of Usher, of the wild songs he improvises. Then this passage occurs:

From the paintings over which his elaborate fancy brooded, and which grew, touch by touch, into vagueness at which I shuddered the more thrillingly (vivid as their images now are before me) I would in vain endeavour . . . [to explain by] words. By the utter simplicity, by the nakedness of his designs, he arrested and overawed attention. If ever mortal painted an idea, that mortal was Roderick Usher. For me . . . there arose out of the pure abstractions which the hypochondriac contrived to throw upon his canvas, an intensity of intolerable awe, no shadow of which I felt ever yet in the contemplation of the certainly glowing yet too concrete reveries of Fuseli.

One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device . . . [This] excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendour.

It would seem that the first modern non-objective paintings were done by Roderick Usher, at some time prior to the publication of the story in *Burton's Gentleman's Magazine* in 1839. 1839 is quite a while ago, yet the passage seems not so badly 'out-of-date.' Usher does both relative and pure abstractions, showing kinship with Picasso and Mondrian and with the many artists who have done both kinds; his abstractions exist to achieve the greatest intensity and freedom of expression (almost a formula for "abstract-expressionism"), his abstract painting speaks a language eluding verbal description, yet saying more about the depths of the soul than mere words can (here one is reminded of a good many of the claims made for modern paintings, say the comments of Sam Hunter on Jackson Pollock). Further, the relative abstraction, suggesting a tunnel far underground filled with anti-naturalistic light (and expressive of underground terrors in the soul), is very much a surrealistic painting. One may think, too, of the long haunted vistas in the early work of Chirico. The subordination of the rational; the struggle of subconscious forces for expression (as in the surrealists, and in Kandinsky, or Pollock); the simplicity and nakedness of design (as in the De Stijl painters such as Mondrian and Van Doesburg and in a Suprematist such as Malevich); the radical reduction or distor-

tion—and sometimes rejection—of a common and natural world (as in most important painters since the Impressionists)—in all these respects the paintings of Usher, as invented by Poe, can be truly said to be modern. In fact, all the qualities described by Poe could not exist in any one painting; yet they all exist somewhere in modern painting. It is pretty clear that Usher would have agreed with Franz Marc: "One is no longer concerned with the reproduction of Nature, but destroys it in order to show the mighty laws that surge from behind the beautiful appearance of things." This is an exact description of Usher's purposes, purposes which Poe in some degree defines in the story and which, perhaps more than he realized, Poe shared. Poe loved to speak of the conscious deliberation in the writer's choice of matter and technique. None the less, he returns obsessively in stories and poems to the special theme of moral self-destruction, a theme familiar to painter, poet, and novelist alike in the twentieth century.

And Usher himself (as Allen Tate has shown) is profoundly modern himself, in his alienation, his lack of commitment, his anxiety, and his eclectic range. He is painfully eclectic, and for a special reason. His nerves can stand only certain effects, whether in art, literature, or music; so he seeks them esoterically and at random. Nor does he feel any relation to any masterworks of his heritage. He has, in one sense, no intellectual heritage, having been educated independently (for the most part) and having no obligation to society either to instruct its present or understand its past. He is perfectly free from social restraints, however subtle—he need consult only the laws of his own hysterical being—and there is an unintentional touch of the comic in the wild, esoteric list of books real and imaginary that Poe offers as Usher's favorite reading. The uncommitted soul of intellectual capacity is very apt to be eclectic.

The kind of painting Usher does shows us what he is, and what he suffers. Like his music, his mad poetry, and much else in the story, the painting shows us a soul sick with alienation, with atrophy of the intellect and the moral sense, with the burden of a past that he can neither understand nor escape; and sicker yet, if it be possible, with the hypersensitivity of his nerves. His sensitivity is at once to weird beauty and to inchoate fears. He wishes to reach in his painting what he wishes to reach in his life: a beauty beyond the limitations of the human condition, a beauty reached, not by any moral or aesthetic knowledge or preparation, nor by any natural means, but by sheer vision and intuition. What he discovers is not this supernal beauty, but supernatural terror and destruction. As artist, he is exactly like Poe, whose theory of art rejected all claims of conscience and intellect, in favor of a pure aestheticism which was to respond, not to any beauty of the world, but to a beauty beyond the world's reach, an evocation of emotional intensity. And Poe was hardly more successful than Usher in his long struggle to evade the artistic and human condition. Usher, by Poe's theory of art, should have been a supremely happy

man. But Poe, honestly if accidentally, overreaches his theory and shows us a man not happy but supremely miserable. The story, in spite of itself, shows us the limitations of the aesthetic theory.

The madness that inspires Usher has some striking nineteenth-century parallels in painting, to paintings that are themselves influential on modern art. Poe himself mentions Fuseli, who painted nightmares and sometimes used the insane as models; one may add Géricault and especially Goya, with their concern for expressive madness. In the twentieth century, interest has been shown in the painting of the insane by German Expressionists such as Klee and Kandinsky, who were seeking (like Usher) to find new and powerfully emotive approaches to art.

The one painting more or less directly described by Poe is symbolic of actual events in the story. "A small picture presented the interior of a long vault or tunnel," filled with an eerie light. This foreshadows the vault in which Madeline is to be buried and which is to be, against nature, filled with the living presence of her return. The unaccountable light of the painting suggests the unaccountable and ghastly life that lifts her from her cataleptic trance. However, there is more than one interpretation. Poe makes it plain that the picture is also meant to suggest the subterranean terrors of the diseased mind, and the whole plot of the story suggests that such a picture symbolizes the annihilation of a whole world (one of Poe's fixed ideas). Some of the symbolism of "The Fall of the House of Usher" is more overt and certain in its reference than is much romantic and post-romantic symbolism, but it is like them in kind, if imperfectly in degree. It goes beyond fixities and definites; it is evocative, shifting, perturbing, and open-ended.

The open-ended symbolism is perhaps the deepest affinity between Usher's painting, Poe's poetry and fiction, and much of both the painting and poetry of the modern world. And here, as always, aesthetics depends on belief.

A great deal is made in the story of the idea of Roderick Usher's that all vegetable and even inorganic things are really conscious. The narrator, who considers this belief a superstition, finds it connected in Usher's mind "with the gray stones of the home of his forefathers." And the story in a way proves Usher right, for the stones do collapse in the same calamity that ends the human embodiments of the 'house of Usher.' In a double sense, the house of Usher falls. The analogies to modern art in Usher's belief (and the narrator's doubt) are plain: we are familiar enough with the notion of empathy in art, of such statements as Bernard Myers' that the "infusion of inner meaning into objects without human animation is one of the peculiar atmospheric and psychological devices of Expressionism" or—perhaps truer to Poe's vision—such statements as Kenneth C. Lindsay's that, in a successful abstract-expressionistic work the "spectator 'lives-in' in the painting to a degree that the advocates of romantic transfer and empathy would never have dreamt possible." For Poe, like Usher, lived within his vision of the world; he did not merely use it as a

device. Of course, a painter as sane as Kandinsky does not share Poe's personal psychoses, but that is another matter. Usher's (and Poe's) private delusions reflect, as a strong mirror, cultural cleavages and perplexities in our time.

Jackson Pollock is famous for "living in" his paintings, and his theory and practice shows striking affinities with the story. His attempt wilfully to annihilate structure as a means for the discovery of, and escape from, a materialistic universe is like the attempt Usher makes in his painting, and suggests the annihilation with which the story concludes and Poe's own view of the universe in which the "original unity" contains the seeds of its own "annihilation." Again, Pollock animates his materialistic and orginal space with sentiment, an animation like the animation essential to Usher's plight, where sympathy between man and nature means fated destruction of both.

Why is there a need for the animation of the stones in Poe's story and why is the animation horrible? An artist as serious as Poe is doing something more than just conjuring up a bit of Gothic atmosphere. Poe is devilishly serious about these matters, themselves demonic. The same problematical relation between man and nature troubled Coleridge too, one of the greatest influences on Poe (and on modern aesthetic theory). But Coleridge and his friend Wordsworth *hoped* that nature was conscious so that man's spirit could find true and religious accords with it. They never resolved this problem that yields some of the best tension in their major works; they never really accepted the view of man and of a created, ordered, and potent nature that informs and helps to make possible the great poetry of Dante, Chaucer, Spenser, Shakespeare, Milton, Dryden, though they accepted in their later years the religious beliefs underlying that view. Nor were they content with a nature denuded by science, cold in reality, into which the poet could project his heartfelt desires for universal order and belief. Dreams are never enough for the serious poet or painter. He always craves reality. Poe is the direct, but much advanced, heir of Coleridge and Wordsworth. For him, nature is dead. It is not worthy of man's inhabitance. And he tries—a serious spirit who always sought reality—to find a vision beyond actuality, with no mediation of natural means, and that vision failed him. His desire to find such a reality for himself yields much that is lovely in his poetry; the honestly expressed failure of that attempt gives us what is most authentic in his art. He was one of the first who, unsure of some real relation between man, nature, and God, sought to find ways of creating symbolism that would do duty in the stead of an earlier and more unified vision of the world. If he failed more precisely, more abruptly, and more completely than most artists to achieve what he sought, is that not in part a measure of his essential honesty, his proud refusal to live by partial views or simple self-deceptions, his stubborn desire to relate his art to what is most real?

This kind of many-sided approach to reality when man has begun to doubt the order and intelligibility of the natural world and has begun to doubt

of man's place in nature—is not such an approach typical of the many searches and fragmentations of modern painting? It was not very long after 1839—a couple of decades—that in France painters such as Manet and Monet began to take liberties with, and seek remedies for, older views of nature they could not longer fully accept.

There is in Poe's strange invention of abstract art a real, if accidental, prophecy of, and a real metaphysical kinship with, much art that was to follow over half a century later. Perhaps there are here also some lessons and some warnings.

Lastly, Poe's story illustrates—no, embodies—some of the *causes* of modern eclecticism. The loss of a sense of public nature worthy of the best minds, a feeling of unease before structures of thought and feeling that men once accepted (and that some still do accept), is a loss that has, in real and large part, turned artists inward from society, alienated them from a continuing tradition and "freed" (an odd word here) them to go to many sources and cultures for ideas, techniques, and moral sustenance. Poe knew that separation from society and tradition with all the intensity it can develop as individual suffering; he formed it into stories that represent, almost in spite of themselves, moral and aesthetic conditions that have done much to create (and that can help explain) the recesses and mazes of the twentieth century.



New Unesco Headquarters, Paris, showing ceramic mural, *The Wall of the Sun* by Miro and Artigas. A second section, *The Wall of the Moon* is part of the composition. Also known as *Night and Day* these murals were awarded the Guggenheim International Award 1958 a \$10,000 prize.

THE ARTS AND ART KNOWLEDGE

A Sermon for Students (and Teachers)

Harold E. Dickson

In its first form this paper was delivered as a "last lecture"—that is, one in which the speaker was invited to say what he might care to get off his chest in an assumed final appearance before an audience of university students and colleagues. It contains so little that is new or very original that I can only offer as an excuse for sending it to the COLLEGE ART JOURNAL a conviction that it states some of those verities, platitudinous though they may seem, which need to be reiterated periodically to art students, and above all to those charged with instruction in the arts. Especially in view of the ultra-enthusiastic pursuit of current trends, it is imperative that *someone* keep suggesting that in our field, as in others, an orderly educational approach requires the systematic exploration of main highways as preparation for probing into the tangled trails and underbrush of less familiar territory, where a sense of direction can save time and effort, or even prevent the prober's becoming hopelessly lost.

Since in a "last" lecture there should be a note or two of reminiscence, I begin this one with some recollections of my own discovery of Art. For me, this took place belatedly, after many years of tinkering with the arts. With a bachelor's degree in Architectural Engineering I entered graduate school, and it was there, finally, that the nature and scope of Art—such a little word for so universal a theme!—became to me matters of any deep concern.

There for the first time I was exposed to art history, well taught, and several things happened. For one, I found myself enrolled in a course in Romanesque sculpture, thrust into it because another desired subject was unavailable and because I was advised to enroll in a course—any course—given by a man named A. Kingsley Porter. I had yet to encounter the combination of profound scholarship and critical sensitivity that makes the great art historian, and in this respect the course was a revelation.

Professor Porter assigned "problems." At the outset the class was asked to examine and write on some photographs of carved capitals from Moutier-St. Jean. Before any lectures or readings, one was to examine and think about the thing itself. I recall looking at this or that capital and wondering what on

Based on an address to students at Pennsylvania State University, where the author is Professor of Art and Architectural History.

earth could be said, to the extent of several pages, about such strange objects, all battered up at that! Yet, the paper was written—I found that you can squeeze something from stone—and other problems followed. I came to realize that art is not only to be looked at, but pondered, probed, experienced; that a work of art can be read as a printed page can be read. And through a memorable semester I went on to discover wonder after wonder: Cluny, Hildeheim, Werden, Silos, Souillac, Moissac, Vezelay, names that register in terms of esthetic significance with any connoisseur of the arts who has had the good fortune to become acquainted with them. This, mind you, was a course in art history.

On the other hand, working in watercolor in a studio course, I was encouraged to look at watercolors by major artists, even to copy them. This resulted in more discovery: for example, realization that an apparently brilliant painting may turn out to be a matter of surface brilliance only, like one of those eye-appealing apples found to be all mealy-mouthed inside, while another less polished may be good to the core. An enthusiasm for Sargent's watercolors dwindled as I lost interest in their technical bravura, but no lapse of time dimmed the more earthy satisfaction afforded by those of Winslow Homer. Works of art are like the people who make them—some wear well, others less so. Then in A. E. Gallatin's *American Watercolorists* I first learned of a fellow named John Marin. For months I pursued Marin, in print, in the galleries, and into the well-stocked storage rooms of Alfred Stieglitz. Here was an esthetic stimulant peculiarly to my taste, and one that was to prove inexhaustible. After exactly 36 years, this artist's wash-coated papers continue to stir something in me as surely as catnip crazes even an aging Tom-cat.

This is but a plain tale of one individual's discovery of art. What I have not mentioned is the load of classroom labor, hours of study and frightful examinations, the strict and at times resented direction from instructors that went on behind the discovery, since not even the academic life is a bowl of cherries—more of this later. But what I want to point out in this bit of recollection is the combination of background learning, creative activity, personal experience and rewarding discovery that in combination comprises all that there is and ought to be in the process of being educated—not simply trained—in the arts.

Now, in discoursing on the arts as humanities, I want to begin with the first of these facets of an education—background learning—because it does logically come first and because there is in the arts nowadays a deplorable trend toward undervaluation of learning. Then, too, if the paper should begin to seem lengthy, and have to be curtailed, I shall at least have dealt with something of real and immediate importance.

Within the past four or five generations the workable field of art has been expanded by scholarly exploration and the outlawing of esthetic segregation

practices until it embraces the entire surface of the planet and all of its history. "The notion of the humanity of art," Schapiro has said, "was immensely widened." Where once the Western world restricted its esthetic interests to a kind of white race of Classical and Renaissance representational art—a *Sistine Madonna* sort of art—we roam now with open eyes and all senses exposed through what Malraux calls a "museum without walls." "Our World," he says, "is Olympian, where all the gods, all the civilizations, speak to all men who understand the language of art."

We hunt out esthetic treasures from the jungles of Africa, from ancient towns in the Andes Mountains, from Indian Alaska and from the Far East. Our quest ranges through all the time of man, into caverns where prehistoric man made pictorial magic, into temples and churches of all ages, and into the Museum of Modern Art. We give attention to the creative efforts of children, of the insane, the crippled and the blind. The esthetician tells us that art is experience, and that as such it knows no boundaries save those defined, quite loosely, by the human esthetic.

To many of us, an effective, even an essential, way of approaching this vast world of art is over the long highway of history. This is not because we may happen to have ended up in that corner of the field, but because history provides a clear and orderly approach to *knowing*. Art is seen in history as something inconceivably big. It is seen as a vital and changing growth, rooted deeply in its culture. In history things are met in proper sequence; effects follow causes, and this is very important in the arts. The art-history student who is told that Paul Cézanne longed to do Poussin over again after nature can comprehend because he has some previous idea of the formal order and grandeur that Poussin gave to nature two and a half centuries before Cézanne. He knows that a brightly ornamental Madonna by Cossa differs sharply from a soberly classic one by Raphael not so much because these effects were conceived by two different artists, but because in the span of time that separated them, styles of painting had changed, as they everlastingly do so long as they retain any life.

One of the peculiar advantages of art-history as history is that by employing visible objects, quickly perceived and readily remembered, large sections, indeed the whole span of civilization may be traversed within the time limits of those educational packages we call courses. Not only is the ground covered swiftly and effectively, but the widest possible variety of human activities can be touched upon, since the arts in innumerable ways impinge upon every aspect of man's being. The humanistic value of this is obvious. Said Roger Fry, "If ever there was a study which, needing as it does the co-operation of so many sciences, would benefit by sharing the life of the University, it is surely that of Art-history. . . . If ever there was a liberal education, that of Art-history with its immense range of interests . . . might claim to be such."

To demonstrate what Mr. Fry meant by the need for a liberal cooperation of many kinds of science (i.e., knowledge) and perception in the pursuit of art-history we shall turn for a moment from the macrocosm of the world of art to the microcosm of a single art object.

In the fifteenth century the Florentine artist Sandro Botticelli painted in tempera a large panel which we call *La Primavera*, or *Allegory of Spring*. Some things about this familiar picture are enigmatic, particularly as concern the subject and one or two of the figures. But most agree that the cast of characters includes, reading from left to right, Mercury pushing back the clouds, three graceful Graces, Venus (possibly) with Cupid overhead, Lady Spring all flower-bedecked, Flora and a Zephyr.

Now we might go over and over the surface and go behind the surface of this—or any—painting to discover meaningful information about it; might even bring to our aid the scientific tools of chemical analysis and the penetrating rays that reveal what is concealed from the unaided eye. There are innumerable things that we may come to know through reading and through examination of the work itself; innumerable things, too, concerning the setting and circumstances of its making that are so closely related to it that we want to know about them, too, to help in understanding the painting: artists and writers, politicians, bankers, lovers who lived in Florence at that time, the world of the Quattrocento and that of the ancients which cast its spell over Botticelli's world. A perfectionist might spend months and more on the study of this one work of art.

But to what purpose?

All this, some would say, is artistically beside the point, since it does not in itself involve an esthetic experience, but rather is a humanistic pastime of playing with learning (as though the humanistic pastime were not in its way as valid as the esthetic one of experiencing art form). The truth is, of course, that all this learned matter is integrated with and inseparable from art values; that every work of art, like every person, is conditioned by the circumstances from which it emerges; that these circumstances, human and non-human, have entered into the shaping of it; and that the form we see is a product of this conditioning and cannot be fully understood without reference to it. There really is no such thing as "abstract" art. For art forms are the result of endless selection and choice by the individual artist, and inevitably such forms depict a great deal of the man and his times. Thus art persists in being representational.

But now, while we have been examining the Botticelli painting, even a reproduction of it, in a natural and unobtrusive manner esthetic perception has been stimulated. We have been looking intently, again and again, at a lovely thing, and by looking and probing have been pressed into immediate contact with it and within our capacities have reacted to its qualities. Who, then, is to

deny that every line of it is enriched and purified by what is *known* about Botticelli and his work? I say "purified" because not the least advantage of a "knowing" approach is that it tends to preclude playing with those light, hollow soap-bubble subjectivities that too often are allowed to pass for art "appreciation." Porter long ago stressed this aspect of art history when he wrote of another master work: "by infinitely patient study we may perhaps determine whether the doors of Hildesheim were executed in 1015 or 1022. What we have gained is not so much the acquisition of an after all barren historical fact, but that we have come to know a great work of art intimately and deeply, to feel its harmonies and let them sink into our consciousness."

Not all of my colleagues in the arts are willing to grant to art-history the importance that some of us assign to it. There is, in fact a weed of anti-intellectualism that has always grown rankly in our field. It appears nowadays in circles that call themselves advanced as a rather strident flouting of tradition; not simply the normal and healthy reaction of one generation against the old-foginess of the preceding one, but wholesale rejection of the traditional art world in history as having little to say to the artist of today. Of course, the Dadaists of the nineteen-twenties espoused such a doctrine, but they made it sound funnier than our serious fellows nowadays.

For example, here speaks Clyfford Still, a painter who has been at the center of the very active post-war art movement on the West Coast: "That pigment on canvas has a way of initiating conventional reactions for most people needs no reminder. Behind these reactions is a body of history matured into dogma, authority, tradition. The totalitarian hegemony of this tradition I despise, its presumptions I reject. Its security is an illusion, banal, and without courage. Its substance is but dust and filing cabinets. The homage paid to it is a celebration of death. We all bear the burden of this tradition on our backs but I cannot hold it a privilege to be a pallbearer of my spirit in its name."

For the art student this can be poisonous doctrine. It is in a class with that of an art educator whom I know who likes to proclaim that the goal in art education is *not* to equip students to visit the museums. On the contrary, I should say that museum-going preparation might well be considered a major goal of art instruction. Museums nowadays are such comfortable places, warmed in winter and cooled in summer, their decor freshened and rest benches conveniently situated, not to mention rest rooms; and they do, incidentally, house a good deal of art. Indeed I would bring an abundance of museum art into the classrooms where creative activity is going on. I would have art training saturated with museum art, even resorting to reproductions of it when the museums are reluctant to part with their originals. I have yearned to find an art classroom in which the names of artists, past and present, are talked about as normally, frequently, and enthusiastically as are names of the current crop of baseball and football players. When it is said in the first sentence of Soby's recent monograph that cubist Juan Gris had a special affec-

tion for Jean Fouquet, Mathieu Le Nain, Boucher, Ingres, Cézanne, I would wish that every art student might read this with some comprehension of what it means in terms of painting styles.

History, to get back to it, teaches tolerance, encourages a *breadth* of view that embraces many *points* of view. History shows, too, that art always has fed itself upon art, cannibal-wise, as much as upon nature; and I suspect it will always do so. Revolt follows revolt, but underneath runs imperturbably the deep, deep stream of tradition. Ways of saying things change, but what is said changes only slowly, as the human race itself undergoes change. Chardin painted still-life in the 18th century style of illusionistic representation. Matisse's generation rejected this way of doing it. Yet Matisse revered Chardin. Mondrian seems so untraditional, yet Clement Greenberg said recently of his work: "This art is not quite the new revelation that he himself took it for, or that others have taken it for since. When we approach it through Cézanne, Matisse and cubism (whose consequences it drew), it reveals itself as a final, quint-essential statement of the basic structural principles of the Western tradition of easel painting." To understand this statement requires, obviously, some knowledge and understanding of Cézanne, Matisse and cubism as well as familiarity with more than the late work of Mondrian. As the student says, one ought to take a course, although it is also true that one ought once in a while to find out some of these things for one's self.

Speaking of taking a course, I received the other day an envelope of literature explaining a venture in art appreciation, "Art Seminars in the Home," that is being launched by the Metropolitan Museum of Art. It appears to be a commendable project which will place in the hands of many people good book-size color reproductions of paintings and a fair amount of information about them. But, the method of presentation is the non-historical one of art appreciation: in a first lesson, "What is a Painting?," Whistler's *Mother*, the *Mona Lisa* and some other nice ladies are considered, along with that memorable couple, the Arnolfinis, by Van Eyck; El Greco, Van Gogh and others illustrate "Expressionism"; a Vermeer and a Picasso are contrasted to demonstrate the fruits of abstraction; "Composition" ranges all over the lot. I found myself asking, would I choose to have the subject of painting presented in this way in an introductory course for university students? I would not. For these palatable generalities give a false idea, or at best an incomplete and insufficient one, of painting and paintings. I would prefer that the beginner meet Rembrandt while wandering in 17th century Holland; Picasso, in the 20th century milieu that made him. He must see that you cannot equate the Greek vase painter's ways of thinking and doing with those of today's life class. Too readily the student looks at the past in the light of his own surroundings, like the traveller who, mentally, never leaves home.

I must confess to longing for some occasion such as this when I might

slug it out, toe to toe, with this windbag of "appreciation" in the arts. Ours is an area unhappily afflicted with what I have termed an Evangelistic Fallacy. Dictionarywise (!), evangelism is "the preaching or promotion of the Gospel" (here we will substitute a small 'g' in gospel), and in ordinary usage we postulate an effort to convert to a faith. I reject this as a proper function of secular education at any level, whether in the field of religion or another. Yet in the arts we meet with attitudes that are hardly distinguishable from religious evangelism. There is an ever present compulsion to convert.

Only in the arts do we seem to *start out* with "appreciation." There is listed in our University catalogue a "Survey Course in Mathematics": I have never heard it referred to as mathematics appreciation. Yet, when students abbreviate the course title, "History and Appreciation of Art" they shorten it, significantly, to "Art Appreciation." Other subjects—literature, languages, philosophy, the social sciences—are *studied*; but with art it appears that there is a royal road to learning, or its counterfeit, and that a few relaxed hours of exposure to an appreciation sun-lamp will bring out the glow that identifies one as a do-it-yourself art critic.

May I show you the light? This is quoted—italics and all—from an instruction sheet entitled "The Art of Appreciation," prepared for students in an elementary course: "The constant *aim* of appreciation reports is to *grasp and state some portion of the truth*, usually about the relation of the self and the world, but sometimes it is mostly about the self, at other times it seems to be largely about the world . . . *Work for the feeling of discovery*, insight, success, truth . . . *Remember the mind's trick of projection*, which causes many of our perceptions to be partial reflections of the self, and its emotions and memories, hopes and fears. . . . The chief thing to be learned is *method*, or the varying methods that may be used to distill a few drops of personal belief, or genuine perception from"—here name your kind of art. My feeling is that this kind of straining for the last drop ought to be kept out of the classroom, where too much searching and baring of the soul can really get in the way of learning, as well as being slightly embarrassing.

In another of our introductory courses students on their first test were asked as the main question to write on the subject, What is Art?—this, I gather, to cause them to think. We do indeed want to encourage the student's thinking, but should we encourage him to think in a vacuum, as so many of them too often do? What, after a few weeks of induction, did these students have to think *with* in the way of art knowledge? And without that, is their thinking on the subject really worth much to themselves or to anyone else? As Marc Raef said a few weeks ago in a *New York Times Magazine* lead article, "The school must give solid knowledge, so that students *have* something with which to develop intelligent opinions of their own." Knowledge first; then understanding based upon adequate knowledge—this is a simple basic philosophy even for *art* education.

If the arts are to be offered as humanities in the university, which is my central thesis, they must be presented as humanistic disciplines. While not certain as to the precise meaning of this hackneyed term, I want to employ it here in order to pick up the word "discipline."

From more than a third of a century of observation I can say that one seems to meet most often in the arts with a kind of relaxed instruction which, while it may or may not be calculated to encourage independence and freedom of expression, certainly does not adequately meet the conditions of the humanistic discipline. This applies especially to studio work. I have even known students who, having been told in effect, "go ye and express yourselves," have stretched this to mean, "go ye out for coffee, sandwiches, and a chain of filter-tip cigarettes."

Sometimes I have been appalled at the reports of meringue-weight teaching in the arts; at the amorphousness, the lack of direction and substance, the time-wasting emphasis on inconsequential "experience" that turns the classroom into a seance of esthetes instead of the center of instruction that it ought to be. Though fully aware that modern art has opened the gates to automatism, to subconscious expression and the pursuit of the uncalculated, I seriously question whether an approach of *not* knowing, *not* thinking, but feeling, feeling, feeling constitutes a proper and sound basis, let alone an exclusive one, for teaching the crafts of painting and design in a university.

In any case, I do know that lack of rigor is an often present defect in the teaching of the arts, and that in this respect we fail in obligation to our students. The better ones resent this, as did one who said to me a few days ago, "the art course I am taking is a picnic; I am used to *working* in class." If I may paraphrase Dale Carnegie, "Positive" teaching is the essence of the humanistic discipline. Like every other subject, the arts can benefit from teaching with an end in view, with control and guidance of the student toward the seen goal, and on the part of the instructor some drive and the use of efficient teaching procedures (let's not call them "methods"). It is the responsibility of the faculty to see that the student gets his money's worth, even when he resists, as most of them do.

Somewhere along the line, in this instance near the end of it, there inevitably arise questions as to the place of the *contemporary* arts in the humanistic scheme. I shall deal with this briefly.

When I was an undergraduate, the head of our department, running off to New York as art people are given to doing, once reported on having dropped in at an exhibition of paintings by Matisse. Said he, shaking his head, they were hung against red velvet, and *anything* would look impressive against red velvet. That for Matisse in, say, 1920. Some years later, when modern art was for the first time exhibited at our college, it was in the form of facsimile reproductions from the *Dial* portfolio. Time has changed things a great deal. Up-to-the-minute paintings that are often bigger, if not better,

are at home on the walls and screens of our modern exhibition rooms. This is wonderful, and the interest aroused among students and faculty, even when it takes the form of indignant rejection of what registers with some as unintelligible splashes and spurts of paint, is healthy and commendable. As a facet of the world in which we live, today's art is a vital and inherent necessity to the study of today's man—none but a fool would question this.

Nevertheless, when this art is being assigned its rightful place in the college or university curriculum (that of the professional art school does not concern us here) there must be constant vigilance to avoid certain pitfalls: in particular, the emphasis given to contemporary art must not become disproportionate, and such emphasis must never become in any way exclusive, but must remain flexible, tolerant—in a word, *liberal*.

For the modern art enthusiast can be as arrogantly bigoted as the most hide-bound conservative. It is proper enough, if one is so convinced, to hail enthusiastically the liberation of art in the modern idiom; but it is worse than illiberal to announce pontifically, as did one director of a Pennsylvania museum not long ago, that representational art is "dead." Not until the great bomb wipes out man himself will representational art be dead: the report, like that of Mark Twain's demise, was exaggerated.

Nor must an enthusiasm for the contemporary, propped by the argument of preparing the student for living in today's world, be allowed to swamp our curriculum with too much attention given to the ephemeral product that abounds in every age—to those things that never will *make* history. It just is not our business in the university to cover all the pastures of mushrooming modernism. Rather it is our obligation in the university best to prepare the student for doing this for himself—for finding, understandingly, his own kind of exhibits, concerts, and theatrical fare. And this is to be done first and basically by equipping him with knowledge.

We always come back to *knowing*, as a foundation of learning, as a beginning for thinking and the formation of opinion.

The gist of what I have said about the arts as humanities is that I would train art students to *know* art, to *understand* art, and would *hope* that they come to *appreciate* art—these things in precisely that order.

I would like to have the student in theatre arts *know* theatre—know its origins, its reasons for being, its varied forms; know so much drama from studying plays that there remains no serious gap in his coverage of dramatic literature. Turn loose that kind of university product, and I would match him on any grounds and in any setting against the student who has put his major efforts into building scenery, applying make-up, and mastering the intricacies of lighting equipment.

The question has been raised as to whether musicology—the history and theory of music—should be treated as a major area in our music department.

I do not see how a music department can be worthy of full standing in a university if this is not the case. *Knowing* music, even more than performing music, ought to be a basic goal of the university's music offerings.

And of course—you may have guessed it—I would want the graduate in Art, or in Art Education, upon receiving a university degree to *know art*.

I would want him to be comfortably familiar with the main developments in the arts in history and in our own day, and in addition to be familiar through practice with *all* the important kinds of art expression—for there are so many of them he may be called upon to use in the wide world of workaday art. I hope he will have learned that good design is not always to be based on the free-as-a-bird-don't-fence-me-in approach, but that much of it is regulated by accepted convention, just as athletic skills are disciplined but not damaged by the rules and conventions of sports. And I would want him to acknowledge and hold it as a conviction that all of the tried kinds of art expression have a certain validity and a place among man's ways of craft communication: would want him to know, again using the key word, that his is a *liberal art*. Only if these things are true can the arts be worthy of their standing among the humanities.

This amusingly significant item appeared in a recent issue of *The New Yorker*. A youngster who, after some time in one of the "progressive" schools, had entered a private high school where educational standards tended to be more rigorous, was asked how things were going in his new academic habitat. He (or she) admitted that they were a bit difficult, explaining, "Gee, they expect you to *know* so many things—you can't get away with just *understanding*."

Need I comment?

Le Rêve by Henri Rousseau

Here where one elephant does roam
and where two earnest tigers crouch,

where in a jungle most precise
the sky is clear, the fruit is ripe

and where the dark one with his tootling pipe
discreetly charms the wicked snake,

Jadwiga on her velvet couch
(so naked, young and wide awake)

feels perfectly at home.

Johannes A. Gaertner

THE NEW POSTERITY

Robert Jay Wolff

The first half of the Twentieth Century has been intellectually rooted in the belief that growth is a process of perpetual innovation. The philosophy or ideal of newness, filled with endless progress, has made pure origination a prime factor of survival at the frontiers of achievement. The hero image of the century has been the rejected and martyred originator, producing, finally, the curious and unprecedented spectacle of men desperately seeking to be acclaimed simply and solely because they are not understood. This is not the old bitterness that in other days took refuge in an ineffectually protesting Bohemianism to await the vindicating judgment of posterity. This is not the old resigned disenchantment with public ignorance but an actual and surprisingly successful effort to nourish and exploit it. The understanding, sympathy and acceptance of people in general are no longer even desirable since this automatically would remove the prestige of newness. People are actually accepting the idea that new works of art are important insofar as they are unfamiliar and meaningless to them. In other words, the avant-gardist artist is on the way to achieving a status that no others within the tradition of unobligated individualism have ever managed. Theoretically he can maintain the central ethic of this tradition, i.e., the right and obligation to unfettered personal expression, while at the same time he can reach for the forbidden fruits of professional renown. Until today among those who advance to the unpredictable frontiers of new and revolutionary art, the sacrifice of worldly recognition has been accepted as the price of pioneering, and the necessary self discipline resembling monastic spirituality was somehow found. We seem to be entering an astonishing period where the pioneering artist, at last, can have his cake and eat it too, where he can persist in the tradition of complete freedom of creative action without suffering the usual penalty of public neglect. Whatever the nature of the pressure, persuasion or propaganda that may be behind it, the fact remains that the public has not only left the field of decision completely in the hands of the experts, but what is really new and amazing, it seems ready and even anxious to accept its own lack of sympathy and response as final evidence of outstanding achievement in the arts. This unprecedented expression of a collective aesthetic inferiority complex of course works to the advantage of the avant-gardist. If he is a painter his paintings become merely the preordained and incontestable symbols of his genius, brought forward not to demonstrate it but merely to confirm it. It surely is one of the most exquisite cases in all history of the tail wagging the dog.

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Perhaps it could only happen at this moment in mid-century America when the vast machinery of organized public relations has achieved complete control over the opinions and judgments of a nation. And I suppose there is no reason why the aspiring artist should not enter this synthetic posterity, deftly transferred to the present from the distant future by the magicians who control the mass production of compelling and convincing verbiage. And indeed, why not the artist as well as the politician, the philanthropist, the professional athlete and all the rest? Why should he not take advantage of the stubborn refusal of the populace to think or see or feel for itself, and of its coma-like willingness to accept the judgment of the expert, not to confirm its own but rather to relieve it of the burden of even contemplating the thing in question? This is too easy and too tempting an opportunity, and for the artist who need not conform to public taste but indeed will do better fame-wise if he does not, the situation can easily and does become irresistible.

This is not necessarily an indictment of the personal integrity of those artists who have been lucky enough to be lifted by the "authorities" from obscurity to fame before people in general have even begun to feel any intimate sense of affinity with their works. These same artificial pressures have lately been applied to the reputations of many great painters of the past whose names today are deified by people who know nothing and care less about their paintings. The only difference is that we know through the medium of time that these men have altered the course of western cultural history and that the average citizen's respect for their names created by big-time coverages of *Life*, *Time*, etc. magazines has nothing to do with whatever it is that has made them important to the human race. And this is really the pitfall that is menacing the pioneering artist of today who, often to his astonishment, finds himself a front page man, suddenly confronted with the acclaim of a society who will adore any name as long as the right people sponsor it. For it is very easy to confuse the new posterity with the old, seeing it as an historical rather than a popular phenomena, resting on something more solid than the inspired guesses of a few museum and gallery experts transmitted to the cynical open-mindedness of newsworthy journalism. When this tempting bait is swallowed the trap is sprung and the whole free and adventurous spirit of avant-guardism on which the new fame is based becomes deeply and hopelessly frozen in the specific form it happened to have when the creator's genius was suddenly tapped for glory.

The troublesome question which raises itself at this point is how will the artist extricate himself from this deep freeze once he is publicly committed to it without risking the loss of his newly won prestige. Understandably, some of our recently arrived avant-guard painters may hesitate to develop, much less exhibit the next, and for all we know the most daring and interesting phases of their efforts. This would be a pity but, like it or not, the new posterity may yet prove to be a more demanding taskmaster than the old. And I suppose, as usual, Time alone will tell.

AN EXPERIMENTAL DRAWING COURSE

Based on Old Masters

Norval Tucker

It is easy for aspiring artists to feel that they should begin their personal advance with the successful idiom of their older contemporaries. Frequently enough to be noticeable, they ignore the earlier tradition of art which nurtured the masters they admire.

So we have felt at the University of Iowa that if students worked in a studio course for a semester, analyzing the art of past masters, they would become more fully aware of the extent to which great artists have drawn both inspiration and guidance from tradition, and in turn, through the persuasiveness of their own imagery, have contributed to the art of succeeding generations. Such a study might well bring to the students' attention resources which they probably would not otherwise find for years; for example, they may find a way to utilize the potential values of the human figure as subject matter, and thus learn to bridge the gap which exists today between the study of human figures in life class and the kind of painting conventional in *avant-garde* circles.

One of the noticeable by-products of our students' artistic commitments is a widespread reluctance to paint figure compositions. Such a reluctance may be due to the belief that artists can best communicate to contemporary society in an idiom which excludes the human figure. Or they may suffer from the delusion that figures in a setting must unavoidably be tainted with the "illustrational" aspects of commercial art. Whatever the reasons, we know that figure compositions have enriched the art of other times to a far greater extent than they do today. The realization by students that, difficult as they are to create, figure compositions may still be a meaningful area for artistic production is only one of the advantages we thought might be derived from a study of old masters.

The further belief that there is a value in a studio investigation of the components of historically important works of art, in conjunction with the his-

The design of this course was conceived by Dr. Lester D. Longman, formerly Head of the Art Department at the University of Iowa, after observing the unexpectedly rapid progress in drawing and aesthetic judgment of two of his sons, who spent a year in Europe in 1952-53 drawing in museums from old masters. The specific methods of teaching the course were developed by the author and by Carl Fracassini both of the University of Iowa Art department.

torical studies normally engaged in by students, led us to offer a course in drawing based on old masters, entitled "Drawing Laboratory." It was instituted as a drawing course because drawing is basic to all other studio methods, but it is anticipated that such a course will also benefit those who intend to become historians or critics of the visual arts. The guiding principle was that it should be only incidentally a course in various techniques; our primary concern was with quality—and style—as discerned in the many personal styles which are known.

The student normally learns to recognize styles in art history; the ordering of artists and the works into categories seems to be a necessary method of instruction giving form to the flow of art. But students do not always grasp the basic meaning of style itself, even conceptually. Confronted by modes, manners, systems, and styles in quantity, the intangible aesthetic quality of style itself eludes the grasp. Those who do glimpse it are not readily able to utilize the concept in their studio production, for it takes more than a superficial acquaintance with quality before it becomes an influence on one's visual vocabulary. The feeling for artistic quality underlying all variations must be cultivated just as the feeling for the chosen medium must be cultivated. Indeed, the two may advance more rapidly if they act upon each other during the students' experimental periods, and time spent in school is a most congenial, and potentially profitable, period for deliberate, lively experimentation—if it is accompanied by a sense of discipline. One need not worry about becoming imitative, since the time spent in a single course of study of tradition is very short relative to the total program of an artist's education.

While the central purpose of the course has remained constant, the methods of instruction have varied. It is essentially an experimental course, and we have tried to keep open minds, incorporating new methods whenever they gave some promise of being better suited to our goals. Several different instructors have participated, and their personal insights have aided in its development.

One of the most crucial considerations is where such study should be placed in a formal education. Some good results no matter when the student registers for the course. This has been indicated amply by our registration—which has ranged from freshmen through graduates, and also has included non-art majors almost every semester. But the real problem is one of efficiency; all of us want the student to study a subject at the precise moment in his development when it will do him the most good. We have come to feel that for most students, whether they are studio or history majors, the senior year, or the first year of graduate work is the most practical. Non-art majors are accepted, however, whenever they register. Placing it at this point in the curriculum has certain definite advantages, not the least of which is that students

will have had enough drawing by that time so they should be able to learn much more than just to transcribe a likeness, which is the danger with beginners in drawing. Advanced students know what to look for and how to appreciate the value of what they see.

The next important consideration is the actual process of instruction. We begin by requiring that each student make four drawings from nature. For convenience, we ordinarily divide these drawings, and all class projects, into the following subject areas: portrait, still life, landscape, figure composition. We require only that they draw these four subjects; everything else about the drawings (style, composition, size, medium, etc.) is entirely up to the individual student. From them we are able to begin our evaluation of the student's inclination and stage of development.

During the course of the semester they fill sketchbooks with drawings from nature outside class hours. These are turned in several times for the instructor to study, and are used to help correlate class projects with the student's personal attitudes and standards. Also, this requirement encourages the habit of sketching—a notable omission from most art students' daily activities. As for the major part of instruction, one might naturally think that a concentrated study (analyzing by drawing) would be the most efficient way to point up various aspects of style. Under some circumstances that may be true. But there seem to be a few attitudes, commonly held by students, and apparently a reflection of contemporary trends, which have led us to use slightly different methods.

First, there is a widespread aversion to "copying." A semester of learning from precedent seems a dreary prospect to some students, who assume that, with our library facilities, whenever they are perplexed they can go to available reproductions and study the past. This attitude is derived from the incorrect belief that if you study a master drawing in a studio course you must necessarily do it by carefully copying, or transcribing, the surface pattern. We expect something quite different, and considerably more difficult, from the student. We want an intense, inquisitive probing into the nature of the work, and it takes some time for the student to comprehend this.

Second, there is a concern in the minds of many students that all work done in the studio should directly contribute to their immediate and very personal progress. Many are interested in working exclusively on their own "original" compositions, an attitude related to the current desire to achieve success rapidly, without pause for a backward glance, and without exploring currently unfashionable methods of drawing and painting.

These prejudices have been considered and utilized whenever possible. Over a period of several semesters we have evolved a method which meets both our educational purpose and the students' desires. We follow the large subject divisions already mentioned, placing the major emphasis upon figure

Fig. 1. Undergraduate woman student;
Charcoal study after Tintoretto's *Self
Portrait*.



composition, but ordinarily beginning with one of the other categories—usually portrait or landscape.

Choosing the artist we wish to study first, say Tintoretto, we show a work by him, then an additional series of slides covering a considerable period of time, in order to place him within a tradition, and to call attention to related individual styles. The student then draws from the chosen slide, or from some other type of reproduction; sometimes from several works by the same artist.

Figure 1 is a drawing by a young girl who was a Junior at the time. It will be noted that this drawing (like all others done in the course), is not a copy complete in every detail. We push the students rather rapidly, not giving them time to worry about finish, but asking them rather to concentrate on capturing the character of the master drawing, its individual aesthetic quality.

The student then draws a similar subject from nature, attempting to see nature through the eyes of that artist. This means, that for purposes of study, the student is expected to subordinate his own personality to that of someone

else. As one might suppose, there is a certain amount of vacillation at this point. And one of the most valuable aspects of a method which demands that he consciously work in another person's style is that it necessarily forces the student to relate his own personality to a few of the traditionally great personal styles, just as a student of musical composition learns to play Bach during the course of his education. Such a search helps give the student a peculiar awareness of the integrated personalities of respected artists, from which he learns that he must ultimately find his own personality, his own personal integrity.

What we want is for the student to look at the drawing and try to work back, reconstructing as much as possible the types of decisions the artist made, attempting to feel the logic and force of the drawing, and through it the quality of the artist's personality. There is one thing that is certain: all art is the direct result of the artist's commitment to a specific point of view. The work of art presents this commitment forcefully in visual terms; all who aspire to be artists must be able to understand and use similar visual terms and by learning to recognize the commitments of others, they bring their own to maturity. So our instruction is primarily of the type which asks students to think and search for themselves, profiting by the example of others against whom they may see themselves in relief. We drop hints that will excite their curiosity and lead them to re-evaluate their limited or prejudiced concept of drawing.

Of course, there are inferior students who only idly transcribe the picture, usually missing even the most superficial relationships. They probably take this passive approach in most of their studio classes. Those students who work alertly in other classes do so in Drawing Laboratory, and there is no doubt that they more closely realize the purpose of the course than those who passively imitate.

Thus, by the use of contrast, we demonstrate the relation of style to personality. Subsequent projects use the same subject matter, but draw upon different personal styles.

The further development of this approach requires the student to draw from a slide of one kind of subject, perhaps portrait or still life, and then to draw from nature an entirely different subject (say landscape) in that same style. We also encourage experimentation with unfamiliar techniques such as silver point, quills, Chinese ink, etc. when they are appropriate to the work being studied. Figure 2 is a silverpoint drawing after Leonardo.

Our primary concern is not with the fact that it is possible to categorize works of art by style, but with the search for style itself. In this sense style is almost synonymous with art. Our students' historical sense will be heightened by a more acute awareness of styles, and their technical resources will be augmented, but the important benefit derived from the effort to grasp the

Fig. 2. Undergraduate woman student; Silverpoint Study after Leonardo's *Knight*.



meaning of aesthetic quality is that the students become aware of values which they did not know existed, values which increase in number, variety, and in depth as the students intensify their study. Thus the most important benefits of such a course are long-range benefits which are conceptual, aesthetic, and technical in nature. We do not expect, of course, that the student will continue working in a certain master's style, or that he will constantly use a technique which he has studied in the course, nor does this in fact occur.

Figure 3 is a pen drawing, after Titian, by a law student who took the course for one semester. The principle value of such drawing for him was certainly not the learning of a pen technique, or the power to imitate, but rather the development of his own habits of critical thought, e.g. a realization of the way perceptual observation of nature is transformed by style in works of art.

Our goal is not a studio course in the narrow, trade-school sense of the term; but rather a course designed to bridge the considerable gap between (1) the conceptual realization that there is quality and a personal sense of style underlying all commendable art and (2) the ability to use that concept effectively in actual studio practice or in critical evaluations of their own.



Fig. 3. Law student; Pen Study after landscape by Titian.

Such a course may be judged by the immediate student response, by the long-range influence it has upon student habits, and by the way in which it complements the general departmental pattern of studio instruction. A department in which the faculty are not persuaded that students are nourished by historic art, as well as by the art of today or a study of nature, would find it difficult to incorporate such a course effectively into its curriculum, and their students, of course, would resist it.

We must return for a moment to the question of efficiency. If we grant the value of a searching study of great art—primarily to seek the meaning of style—is it most productive and economical of time to cover this facet of education in a special course? Or should we send the student to the old masters only on the occasions when he flounders in a particularly difficult problem? In my opinion the latter is not really an adequate alternative.

When it is left to chance, the old masters get very little attention today in art schools, and students get no help in learning from them. The radical break with the tradition of representational art in art education today explains, in part, the difficulty which students have in recognizing the difference between representational art of high artistic merit, on the one hand, and commercial "illustration" on the other. They may honor Goya or Delacroix or Rembrandt as great historical figures, but yet cannot really see why they are

Fig. 4. Undergraduate male student; pencil study after votive statue of Hermes Criophorus.



different from a contemporary magazine illustrator; and if they were to be honest they would say so. Hence they reason that the more abstract a work of art is the more artistic it must be, in principle at least; and therefore they avoid as much as possible the taint of representation in their own work. Such confusion of thought stultifies the progress of many students whose natural inclinations would otherwise be along representational lines. And such a course as this, requiring a direct experience of the old masters, is perhaps the quickest way to clarify such nebulous reasoning and release the students from their bonds.

In addition to the special course, students in all classes should be referred to solutions of their special problems in the work of old masters. For example we have a fine collection of 3-D slides of Classical and Renaissance sculpture which are used in Drawing Laboratory each semester. We have noticed that, strictly from a technical standpoint, they are of great value in showing the student ways to depict volume in his drawings. Figure 4 is a drawing made from a study of a 3-D slide of a votive statue of Hermes Criophorus. Any student who is experiencing special trouble in presenting volume in any course at any time, could go to such a reproduction of sculpture and perhaps solve his problem with a little intense looking and drawing.

Drawing Laboratory is functioning as a studio course which encourages participating students to study, through drawing, the work of historically important artists. The resulting comprehension of the personal artistic commitments and achievements of great artists enriches the students' concepts of drawing and stimulates their efforts to achieve aesthetic quality as their own style matures.

ART IS THE TEACHING OF RESISTANCE

Frederick Kiesler

In the report of your last session in Ann Arbor I found a very characteristic paragraph in reference to the bewildering problem of creativity of students as well as of teachers.

Now, I don't intend to tell you how to teach art, because that is your profession, but as an architect and sculptor and painter I can perhaps shed some light on the perception of creativity—as I have experienced it. Unfortunately, painting and sculpture and architecture have become a *social ambition* and not a matter of *identity* of one's personality with art.

Let us now hear the sentence of the report:

"An administrator of a fine scientific institution once bewailed to me the fact that the chemist (to take one example) lost the creative enthusiasm of his adolescent days during his undergraduate studies and at the time of his doctoral work when such imagination was most needed it seemed no longer to be there. Is it possible that studies that allow no outlet for creative imagination dull the student's vision and prepare him poorly for mature contribution?"

Continually you hear in this report the terms "creativity," "creative enthusiasm," "imagination," "creative imagination." What is that magic "creativity," that bird of paradise to be captured at will? Needless to say it is rather like a flying saucer to be captured than a bird. Is creativity the simple urge in every human being to create, no matter what? And is it the same urge that produces Art? Yet, there must be a difference because creativeness (and by that I mean the arts of all the muses

Based on a tape recording of the introductory part of a talk given by the author at the Mid-western College Art Conference, University of Michigan, October, 1958.

including Architecture) reaches high peaks apparently only in Art of a very virile temperament. Creativity seems to be an instinctive search for truth; a blind spontaneity when acting, a relentless probing into the world beyond, inhaling the unknown and forming it concretely, a pursuit of purpose to the bitter end until the standard status is changed, fearlessness without goal, search for danger, and most important: disobedience to conformity and blind obedience to love.

True, to lose or not to lose one's creative impulse of one's adolescent days is the question. To preserve one's dream world, *one's own dream world* is the Alpha and Omega of our creative power.

How to become aware of it?

How to hold it?

How to make it grow?

That is the crucial question of education.

The answer becomes more difficult if we are honest, and know by our experience that creativeness *cannot* be taught directly—only indirectly. As the seed of a plant must develop in silent darkness by its own instinct, so we too must always return to that dark seclusion to become again and again aware of our own creative instincts. Without that return, there can be no advance. Once we have trained ourselves to sink back into our origins as humans, adding our growing experiences to the fertile mud at the bottom of our life-well, we are all right. If we, however, remain suspended in mid-air on our way back and forth, we are in trouble. We do not replenish our creative strength—we rather lose it as time goes on simply because we are not nourishing creativeness from the roots of life, but exploiting our own cold storage to its daily limit and exhaustion.

To learn to forget oneself is not easy.

First of all, I think, it is important to know that man, particularly creative man, is born *unequal*, so are apples, even eggs, valleys or mountains. While we, here, in the United States understand that there is equality of every man, woman and child of every creed and race *before the law*, we do not want to understand that there is not, and *cannot be equality or democracy in Art*.

Faith in political democracy does not provide one automatically with equality of talent for art. No matter how many courses you take in any grade of school—equality cannot be obtained. Imitate to perfection the imagery of a Picasso, Matisse, Mirò, or the technique of Jackson Pollock or Kline—you will remain what *you are*, and Picasso remains Picasso. Every creativeness in every being has its own mixture. No two are alike. None can be exchanged for the other. Eventually they can only imitate each other like monkeys—if they want to appear like equals. The question is therefore not: how can one be equal but how can one remain un-equal truly be one-self—unique?

The first duty of a teacher of art, I should think, would be to learn to separate the chaff from the wheat, the un-talented, the un-involved, from the real talent, the totally and passionately involved one.

The second step: to make the un-talented learn to appreciate the real talent next to him. Otherwise he cares only for ego-gratification; he ends in deadly frustration through false ambition.

The third step: to separate the teaching methods for the two. Art applied to industry can be taught (advertising, layouts, illustrations), but industry applied to Art never works.

Culture as a commodity cannot be bought, no matter how many reproductions of masters old or new are put out in front of you. No formula is good enough for Art—the raw direct experience with life is the thing. Life is the real educator in Art.

A photograph of the Parthenon has only

real value if you have actually seen the Parthenon before you right there on the Acropolis in its full stature, natural light and surroundings; only then has any photograph of the Parthenon value because the photograph reawakens your original experience. One can buy pretzels and sex, but there is no short-cut to Art.

Artists are born unequal. I am little, five feet one inch and many of you out there are six-foot one and no technique can stretch me to six foot one and squeeze you into five foot one inch. A rock cannot become a mountain, and a frog, no matter how much air he inhales, cannot blow himself up and become a swan. Are we not educating people to false ambitions in life and art? And planting in them the seeds of unbearable frustration? May everybody to his dying days learn how to *enjoy art*, but for heaven's sake let's stop manufacturing artists.

Education is trying now to apply modern psychology in methods of teaching art, science, literature and music, in splitting the personality of a human being in order to put under the microscope the parts of his psyche, but we will never be able to put them back in a new type of coordination to sooth the false desire to be another personality than the one he was born to be. More than in any other realm of human life the so-called artist must learn only *one thing* in order to be creative: *not to resist himself*, but to resist, without exception every human, technical, social, economical factor that prevents him from being himself—in that respect any artist in any field is unique, because he is given the inherent right of resistance to falsehood, presumptuousness, to mediocrity, to fashions, in short, to conformity. The real artist will never shirk from this responsibility and from the devastating consequences that might follow his being himself. The artist is never of his time. He is always against his time. If he would be only of his time, he is already dead. Time is temporary, and every moment lived is already past. The artist's work represents eternal truth. What

his contacts with eternal truth are the sub-conscious, the super-conscious, the mastery of techniques—he doesn't know, nobody can teach it because nobody knows. Let anybody try to teach love. It is the direct contact with the unknown that creates the reality of Art; but we are constantly prevented from making direct contact with life, kept apart, because between us and a spontaneous experience there are interspersed sheets and sheets of printed matter, books, magazines, illustrations, black, white, in color. I wish we all could become silent and close our eyes in order to communicate better with the heart of every matter. I think we all would under-

stand each other better without searching or speaking a word.

I can, therefore, only tell you of some of my direct contacts with art and architecture which I have had in my own life. One in Paris, and one in New York, and you can draw your own conclusion. From this exposition you may convey to your fellow searchers your own experience. Perhaps some of them might be encouraged to enroll in the small but powerful underground movement of resistance through Art. They all have done it: Michelangelo, Mirò, Monet, Mies van der Rohe, Frank Lloyd Wright, why not you, I and most of us?

60 Sentences on Art and Aesthetics

- 1) The best education for art is education.
- 2) Instruction in art appreciation is to that extent harmful as it lets the enjoyment of art appear as something difficult and to be learned, something perhaps inaccessible to those who have not been taught.
- 3) Amateurs and dilettantes provide a good environment for art.
- 4) A good audience for any art is one which can easily and elegantly verbalize its aesthetic judgments and experiences.
- 5) High art cannot be popularized.
- 6) Easy access to masterpieces has no bearing on public desire for better art, in fact may diminish it.
- 7) Frequent repetition trivializes all, infrequent repetition enhances some aesthetic experiences.
- 8) Misunderstanding is not necessarily a barrier to enjoyment.
- 9) Man's entire personality, not only some aesthetic sense of his, is revealed in his relation to the beautiful; which explains why we are so touchy in matters of taste and so reluctant to commit ourselves.
- 10) The health of art is independent of economic circumstances.
- 11) Great art can be and has been produced under any political system.
- 12) Governmental interest in the arts can be and frequently has been a blessing.
- 13) Art for the artist is always commercial.
- 14) Experimentalism is sometimes a sign of dilettantism; real artists repeat themselves over and over again, are glad to have found their manner and rejoice in a profitable theme or technique..
- 15) No artist creates anything without an audience in mind.
- 16) Just prevent ugliness, beauty will take care of itself.
- 17) Theoretical art instruction (art history, appreciation, etc.) spoils the directness, originality, and individualism of aesthetic judgment, although it may refine it.
- 18) No relation exists between the price of a work of art and its aesthetic value or impact.
- 19) A fairly close relationship exists between artistic performance and its aesthetic value or impact.

20) No artist wants to be completely understood.

21) The lowest common denominators of art are sex, sadism, and sensation.

22) Art has little or no influence on morals.

23) Art has an enormous influence on morale.

24) Depth is not a function of an artist's skill or intelligence (though of course there is no depth without either), but of his personality and fate.

25) The relationship between freedom and art is so obscure, that no generally valid assertion can be made about it.

26) Censorship has little influence on the quality of an art, provided the artist or performer is not in personal jeopardy.

27) Where art is not religious, there is no religion.

28) Where art in a free country is virtually unpolitical, political stability exists.

29) Not only joy, but also pain, grief, disappointment, and boredom may enhance the receptivity of an audience.

30) An artist should not strain for grandeur, depth, and immortality, but for elegance, success, and quality.

31) Lack of articulation, of homogeneity, of tradition, and of a wide liberal or of a narrow, but profound education, surfeit and a prejudice against aesthetic interests in men are the main shortcomings of an American audience.

32) In cultural matters, hypocrisy is better than indifference.

33) Strong aesthetic preferences and prejudices, intelligently presented, but not enforced, are the best thing a teacher can give to his class.

34) We all should be fast readers reading slowly.

35) Where aesthetic tolerance exists, art is not important.

36) Through reproduction, much of art, music, and literature seems to have become expendable and, as it were, disposable like tissue paper.

37) As artists, actors being wholly false are most sincere.

38) The beauty of technical products and machines is more that of insects, reptiles, and minerals than that of plants, birds, and mammals.

39) The beauty of women as experienced by the observer is always a triumph of imagination over reality.

40) Fashion reveals the beauty of women by partly concealing or deforming it; its aim is to induce a wrong guess.

41) Like the religious experience, the aesthetic experience is doubly effective when shared with others, though it sometimes gains in depth and significance when enjoyed alone.

42) An oversupply of pictures, music, and reading matter has dulled our seeing, hearing, and reading; we must see, hear, and read, not more, but less, put in fasting days, go on an aesthetic diet.

43) We understand best what we love; we analyze best what we hate.

44) A critic must be prejudiced; what counts is the consistency of his prejudices.

45) Happiness demands constant minor and forbids perpetual major aesthetic enjoyment.

46) An aesthete is one who is proud of his irritations.

47) A true art lover is scarcely aware of his aesthetic passion; it is his nature, not his hobby.

48) A lover of beauty (who is not necessarily a lover of art) is usually orderly, clean, and sober.

49) Bohemianism is an artistic adolescence, and like adolescence, attractive only to those who just go through that phase.

50) Lack of success spoils more artists than success; it may kill or maim them as artists and men, while success at worst arrests their development.

✓51) To fight ugliness is more demanding, necessary, difficult, and heroic than to create beauty.

52) In city planning, most any planning is better than no planning; but all planning is doomed by technical and historical developments which nobody can foresee.

53) In cities and landscapes, beauty, unfortunately must be enforced; the price of public beauty is also eternal vigilance.

54) True success, alas, is always commercial success; and the understanding of a few exquisite souls does not console the artist over his lack of public recognition and private earning.

55) Taste is acquired and can be taught; originality is a natural gift and cannot be taught; in fact, taste must be taught because nobody gets a coherent set of prejudices out of thin air.

56) Theatre is wine, film is liquor, TV coca-cola.

57) Great personal beauty provokes suspicion and distrust.

58) Art includes also the pretty, precious, and minute.

59) No audience ever lacks the art or artists it needs and deserves; there never was nor ever will be a rift between the artist and society unless the artist misunderstands, misjudges, or rejects his audience.

60) We are not so much embarrassed by the cute and pretty as by the people who like it.

—JOHANNES A. GAERTNER
Lafayette College

The Departure of Saint Ursula

(as painted by Carpaccio)

Different is the sky above masts and banners
At the departure of Saint Ursula
And in the mornings of Claude Lorrain.
A bluegreen egg infinite yet of thinnest shell
Encloses the waters and the gill-fringed continents,
Shading from unearthly summer light.

Dip and descend in such pure wind
Masts and banners like crosses, crosiers and seraphim
Who look toward the pure quay where all stand watching—
Even she with extended arm.

Arrested in solemn prescience
Of what is about to occur, which has entered eternity,
The ships ready to sail have passed beyond the horizon,
Ursula, bidding farewell, sees before her another meeting.

—Allyn Wood

WELLESLEY ART COLLECTIONS REOPEN IN NEW JEWETT ARTS CENTER

Last October, in a glow of autumn leaves, the Jewett Arts Center opened to a series of invited audiences. These were gala occasions, with all the fixings, including a Beethoven concert by the Budapest String Quartet. (Wellesley's ample and well-appointed new building is described below.)

The opening was carefully planned and bravely maneuvered despite the inevitable delays in the construction schedule. The art collection, which nobody realized had grown to such size and importance, looked extremely well, and the new catalogue made its deadline and was available for the occasion. Few of the guests discovered that the interior of the building was far from complete, and many must have been surprised to learn shortly after the opening that the painting galleries were shut again to await their final polishing.

Nevertheless, the grand outlines of this bold and generous gesture from the George Frederick Jewett family were clear; American education has a model center for all the arts, and to the extent that intelligent and devoted effort can aid them, they will surely flourish at Wellesley. The old Farnsworth Museum, a pioneering effort of 1883, has indeed a worthy successor.

One cannot stress too much the importance of having original works of art in the college, to be seen, or passed by, to be studied and loved, or half looked-at, day in and day out through the years, until they become part of one's imaginative being. Reproductions are not enough: they give neither scale nor texture, neither bulk nor tactile quality. They do not "take the light." They were not touched by the hand of the master, and so they do not convey that sense of uniqueness which lies at the secret of their magic. Even if a fine museum is only a few miles away, it is essential to have good original examples immediately at hand, where art is made and art-history is taught.

The catalogue is a model of its kind. Essential descriptions are given of all works, there is generous illustration of the better ones, and on the best ones extended commentaries have been provided by the college's art-historians, especially Professors John McAndrew and Curtis Shell. The range and quality of the works of art which Wellesley has had the wisdom to acquire are impressive. While the collection has grown through the years, its major development has taken place since the war. For this, the director, Mr. McAndrew, deserves full credit. Everywhere his energy, imagination, and taste are apparent. Some years ago, at the height of Malraux' popular acclaim, he wrote a memorable appeal for the museum *with walls*. ("The Non-Imaginary Museum," *CAJ*, XIV, 2, Winter, 1955.) Now his wish has come true.

One of the most interesting things about the Wellesley collection is its emphasis on sculpture, an art generally underrated and too little studied in our colleges. Part of the trouble, no doubt, has been the near impossibility of teaching sculpture from photographs (with or without color) unless the student has learned by direct experience what adjustments he must make in studying them. The paucity of sculpture in our smaller and less prosperous museums is the more surprising in view of the fact that the market in this field is relatively kind to the purse. Furthermore, a fragment of architectural sculpture can lead a student to a much better grasp of whole buildings. Thus Wellesley's French Gothic *Head of an Apostle* can, with proper instruction, stand for a Rayonnant portal; while the beautiful little polychromed *Angel* by Meinrad Guggenbichler (Fig. 1)—and how many in America have heard of Guggenbichler?—unlocks the secret mystical rapture of Austro-German baroque (or, as I prefer to call it, barococo). The Roman marble copy of Polykleitos' *Athlete*, acquired in



Fig. 1. (Johann) Meinrad Guggenbichler, Austrian, 1649-1723, *Angel*, 1706, polychromed and gilded wood, 12", Jewett Arts Center, Wellesley.



Fig. 2. Henning von der Heide, German, active in Lübeck 1487-1520, *Standing Saint or Apostle*, c. 1500-10, polychromed oak, 49", Wellesley.

1905, brings us very close to the Golden Age of Greece.

Two further examples, a North German *Saint* (or *Apostle*) (Fig. 2) and an Italian Renaissance *Madonna and Child* (Fig. 3), are ideally suited to comparative analysis. The former, of polychromed oak four feet high, has been identified by Professor Shell as the work of the Lübeck sculptor Henning von der Heide and dates about 1510-20. The latter, by Jacopo Sansovino (once exhibited in the Kaiser Friedrich Museum) is of polychromed terra cotta and dates from the 1540's. Individually, these standing figures are works of high quality; together, they convey every important difference between two great co-existing cultures.

The collection is also rich in modern sculpture, with excellent examples of

Rodin, Kolbe, Lehmbruck, Maillol, and Duchamp-Villon, among others. Contemporary paintings, drawings and prints are also well represented. Indeed, Wellesley can claim the distinction of owning at



Fig. 3. Jacopo d'Antonio Tatti, called Sansovino, 1486-1570, *Madonna and Child*, polychromed terra cotta, 36½", Wellesley.

Fig. 4. Anonymous Follower of Guido da Siena, late 13th Century, *Christ Mounting the Cross and the Burial of Saint Clara*, tempera on panel 31½ x 20½", Wellesley. (above)

least one work in some medium by every important painter of the twentieth century. There are also fine specimens of such important sources of modern art as Pre-Columbian and Africian Negro sculpture, including a Benin bronze once owned by André Derain.

Perhaps the most precious of many fine paintings in the Center, the best-preserved Dugento Italian panel in America, offers the very unusual subject of *Christ Ascending the Cross to be Crucified* (Fig. 4). Recently cleaned, it is assigned to a follower of Guido da Siena. A second subject on this panel, the *Burial of St. Clara*, probably reflects a contemporary text such

as Tomaso da Celano's life of that saint. A Flemish *Allegory of Faith*, from the sixteenth century, interpreted by Panofsky as *Patience as a Christian Virtue*, makes up for its rather pedestrian quality by its extraordinary iconography, which includes not only a Munchausenish Devil but also his hard-bitten grandmother.

Among the fine paintings at Wellesley, not including twentieth-century examples, we should mention works by Strozzi, Domenichino, Crespi, Magnasco, Abraham Janssens the Elder, Jan van Bijlert, a Rubens studio portrait of Spinola, a rare early Ter Borch, a van de Velde, a de Witte, the celebrated early Corot *Inn at*

Montigny (acquired in 1927 through Alfred Barr), and a Cézanne watercolor. The most important modern work is probably the large and recently donated Kokoschka, *Two Nudes* (Fig. 5), with its probable echoes of an idyllic Alpine summer spent in the company of Anna Mahler.

A six-foot Roman floor mosaic from Antioch is the centerpiece of an upper gallery, approached by a brilliantly contrived open staircase which provides splendid surfaces for the exhibition of very large works. For further information about the collection the reader is referred to the catalogue, and to the writer's selective coverage in *A Guide to the Art Museums of New England*, containing some comparative studies not included in the present article.

S. LANE FAISON, JR.
Williams College

The new galleries at Wellesley which are described in this issue are a part of the recently completed Jewett Arts Center which houses the departments of art, music and theatre. Designed by Paul Rudolph with Anderson, Beckwith and Haible as Associates, the building is of modern rather Wrightian style, although its suave planes and rhythmic modular articulation have something of Mies. This is not to say that the building is eclectic nor in the fashionable vernacular of pseudo-Mies, for it has remarkable originality and beauty, and to those collegiate philistines who mouth the old bromide that new buildings should conform to the existing "style" of dear old ivy-clad Zilch Hall, it should be said, go and see Wellesley. For in scale and building material (a warm roseate brick combined with moulded concrete), the Jewett Arts Center sits gracefully amidst collegiate Gothic and is most effectively married to the sloping sites and wooded vistas of the Wellesley campus. Doubtless it has its faults. When we were there the heating system had not yet been tamed. Also on certain walls good hanging space had been wasted by careless location of thermostats, warning bells and other



Fig. 5. Oskar Kokoschka, Austrian, 1886-, *Two Nudes* (Doppelakt), 1913, oil on canvas 57½ x 32½", Wellesley.

wall gadgets. The hanging louvers outside the large window walls of the upper storeys, which make for a delightful external pattern, don't seem likely to allow as much sun control as will be necessary in late spring and early fall. (We won't even think about summer school.) Aside from this, the only serious room problem we could find was in the museum storage area, where the engineers required so much ceiling room for ducts that the wire screens for picture storage are too low and may fight back with head blows. On the other hand, the sense of free-flowing space elsewhere in the building and the communion between indoors and outdoors is exhilarating and gives one a buoyant uncclaustrophobic feeling.

The general composition of masses con-

sists of two rectangular blocks, one four-, one three-storey, between which the gently rising slope has been paved with a broad staircase in poured concrete, not as steep but almost as handsome as the Spanish Stairs. Overhead more or less amidships a massive transept bridges the two big blocks. Art occupies one of the long rectangles, music and theatre the other and the bridged crossing (the broad staircase is beneath it) houses the main art gallery. This can open out to the combined art lecture hall, music auditorium and theatre, one multiple-purpose space is accessible and useful to all three departments.

The four floors of the fine arts wing provide the following general functions. Ground floor: three small lecture rooms well designed for slide projection, two sculpture studios, a large storage room for photographs; a print laboratory; receiving room for the museum and freight elevator are also in this area. Main floor: general office, faculty offices and lounge, library (very handsome with informal uninstitutional furniture, large gauze-screened windows and southern exposure with marvelous view, several paintings and sculptures here, a huge Sam Francis, a Calder mobile, some primitive sculpture, and, oh yes, a number of screened cubicles for girls writing research papers). The main museum galleries on the bridge are on this floor and the space flows easily from the

center entrance doors along a wide gallery-corridor, to the left toward the offices and library, to the right toward the theatre. One floor up (above the library and offices) is a particularly handsome sunken gallery for sculpture with their large mosaic from Antioch inlaid in the floor. (How they got the sculpture up there, we didn't ask.) This is flanked on both sides by a series of large study rooms which, as far as we can remember, are unique at Wellesley. These are for the study of photographic illustrations and there is a *separate room* for every history of art course. Furnished with reading tables, storage counters, display racks, and a shelf of reserved books, these rooms provide the backbone for outside study in the history of art. The top floor is entirely given over to studios and a few studio offices for the faculty members who conduct courses in these subjects. Throughout the upstairs corridors there is good wall space and lighting, so that paintings, drawings, prints and reproductions can be easily displayed, mostly on narrow shelf mouldings at proper height, though there are also painted celotex walls which will take tacks and nails. In two of the subordinate museum galleries the walls have permanent installations of shallow nobs at three different heights to permit rapid hanging of an exhibition of drawings or prints.

H.R.H.



Jewett Arts Center, Wellesley College.

LETTERS

Sir:

The comments of your critic, Winslow Ames, in the fall issue on *A Portfolio of Drawings* by Bernice and Mel Strawn flabbergast me. He finds no fault with the drawings or the printing of the portfolio, but thinks that the Strawns—two competent young artists—should not have published their drawings for many to see. He says that "it is now so comparatively easy to secure exhibition . . . particularly in a college town, that one is inclined to call such an effort as the Strawns' a work of supererogation." In effect, he is saying that in America we need fewer good art works in peoples' hands, and that prints should not be printed. This is a sourpuss statement, plain and simple, and I don't understand why Mr. Ames made it.

As for college towns affording artists plenty of opportunity for exhibiting, Mr. Ames must live on the moon. East Lansing, the college town where the Strawns now live, has no art gallery. Artists connected with the University have for years been trying to find money to rent one of the high-rent basements or rooms in the business district. The Kresge Art Center which opened on the campus last December has provided more generous space for exhibiting. Still, many practicing artists in the area will go unexhibited, I am sure.

Please tell Mr. Ames to get with the cause of art. On the Allen Memorial Art Building at Oberlin College are carved the words: THE CAUSE OF ART IS THE CAUSE OF THE PEOPLE.

KEN MACRORIE
794 Dart Road
Mason, Michigan

Slides Wanted

Sir:

. . . This institution, formerly the Mayo School of Arts, established by Lockwood Kipling (father of Rudyard) in 1875, is now being transformed into a National College in sense as well as designation,

and beginning next fall we shall have 3 faculties, namely Fine Arts, Industrial Design, and Architecture. Recruitment is my headache this season, but if I am lucky we may have an interesting cadre by next October. Fortunately, we have good and perfectly charming old buildings (Indian-Victorian Style) to serve as a physical armature for the campus. All C.A.A. members passing through Lahore will be most welcome—especially if they would be inclined to give us a lecture or two. Incidentally, the College is contiguous with the Central Archaeological Museum and adjacent to the University of the Punjab.

One of the most serious of all problems is a complete dearth of slide material for illustrating lectures. Should you know of any benevolent and sort of philanthropic sources for good 2" X 2" slide material (black & white and/or colour) please, oh, please alert them on our behalf.

M. R. SPONENBURGH
National College of Arts, Lahore

On Michigan Remodelling

Sir:

How can you compliment the brutal boorish miserable destruction of a fine, elegant, light-sensitive space with this strutting Unistrut fire escape? How "local" can we get? (See cover of last issue.)

SIBYL MOHOLY-NAGY
Pratt Institute

Old Crome

Sir:

For the past two years I have been engaged in compiling a catalogue raisonne of Old Crome. I know that his paintings adorn the halls and corridors of universities and colleges, but their whereabouts is relatively little known. I would warmly appreciate any assistance the COLLEGE ART JOURNAL can give in my behalf.

NORMAN L. GOLDBERG
721 Brightwaters Blvd.
St. Petersburg 4, Florida

OBITUARIES

William R. Valentiner

By the death of Dr. William Reinhold Otto Valentiner in New York City on September 6, 1958, the world of art lost one of its great figures. He was born in Karlsruhe, Germany, May 2, 1880, and studied at the Universities of Leipzig and of Heidelberg. In 1905 he went to The Hague to be assistant to the great Dutch expert Hofstede de Groot. This was the beginning of the lifelong studies of Dutch art which made him one of the world's great experts. He published standard works on Rembrandt, Pieter de Hooch and Frans Hals. From The Hague he went to serve under Wilhelm von Bode at the Kaiser-Friedrich in Berlin from 1906 to 1908; then came to America to become the first curator of decorative arts at the Metropolitan Museum in New York. During this first stay in America he wrote many catalogues of private collections, and arranged for the Hudson-Fulton celebration of 1909, a loan exhibition of paintings by seventeenth century Dutch masters, which initiated the old master exhibition in America. In Germany, between 1914 and 1921, he developed his friendship with the German Expressionist painters and sculptors whose works are now world famous and to whose fame his support and writings contributed greatly.

In 1921 he became adviser to the Detroit Institute of Arts and director from October 1924 until May 1945. After his retirement from Detroit, at the age of sixty-six, he began what would be for most men a new career, serving as director and then consultant of the Los Angeles County Museum of Art from 1946 to 1954. He was the first director of the J. Paul Getty Museum, 1954, and in 1955 went to Raleigh where he was the first director of the newly organized North Carolina Museum of Art, serving until September 1, 1958.

As a museum director his most characteristic creation was the Detroit Institute of Arts, to which he gave a style and a program distinctive among American museums. It was his idea that a museum in the heart of the North American continent, in a city which had risen to importance only with our own century, should look to the future; and, as a foundation for the future, should show its citizens a microcosm of what was their inheritance of the world of art. The new museum under construction when he became director, was planned as a microcosm of the world of art, representing in clear historical sequence, gallery by gallery, every period of art history from pre-history to the present day. Each gallery was to be a representation of a period of culture shown as a cultural unity. A visitor entering the front door would begin with the arts of his own time in Europe and America and move back through time, as he progressed through the galleries. It was a great aim and his accomplishment toward it during his directorship was extraordinary.

From the very beginning of his career he had a passionate belief in the importance of scholarship and serious publication. He was an active, courageous and productive scholar who published the results of his studies continuously in American and European periodicals. In 1940, to celebrate his sixtieth birthday, the Detroit Institute of Arts published a bibliography of his writings to that time; the number was then 340. In 1913 he founded *Art in America* but relinquished the editorship when he returned to Germany in 1914. In 1939 he founded *The Art Quarterly* to reaffirm his belief in the values of scholarship and publication.

E. P. RICHARDSON
Detroit Institute of Art

Erica Tietze-Conrat (1883-1958)

With the death in New York of Erica Tietze-Conrat another link with a past now almost legendary has snapped. To most American students of art her image is fixed by the wonderful double portrait of her and her husband which Oskar Kokoschka painted fifty years ago and which is now in the Museum of Modern Art. But her memory reached back much further to the Vienna of Johannes Brahms who had immortalised some of her father's poems after Hungarian motifs in the *Zigeunerlieder*. She was the first and only woman to graduate in the History of Art in Vienna in the era of Franz Wickhoff and Alois Riegl at a time when these pioneers directed attention away from the 'classic' periods to those neglected epochs which had suffered under the stigma of decline. Her first studies, accordingly, were devoted to sculptors and sculpture of the Austrian Baroque. Like her husband Hans Tietze (1880-1954) she also became an ardent champion of the art of her generation, the work of Oskar Kokoschka and Georg Ehrlich. A scholar in her own

right who had many studies in Renaissance art and iconography to her credit she began collaborating with her husband with whom she published the Critical Catalogue of Dürer's works (1937, 38) and the standard work on *Venetian Drawings* (1944), her main contribution being due to her unfailing visual memory that enabled her to track down derivations of motifs and connections between drawings and paintings. Her rich bibliography recently compiled by Otto and Hilde Kurz in Essays in Honor of Hans Tietze (published by the *Gazette des Beaux Arts*) testifies to her unflagging interest in the individual and particular. Her last books on *Mantegna*, on *Dwarfs and Jesters in Art* and an unpublished manuscript on the *Motif of Suicide in Literature and Art* bear witness to the range of her historical curiosity. Forthright and fearless in the face of adversity she cared for truth.

E. H. GOMBRICH
Warburg Institute

Cyril Jurecka

Cyril Jurecka, sculptor and emeritus faculty member at Pomona College, died in January. Mr. Jurecka was 74. A native of Czechoslovakia, he started the sculpture department for Famous Players-Lasky Cor-

poration in 1918. This company became Paramount Pictures. He initiated instruction in sculpture at Pomona College when he joined the Pomona faculty in 1932. Mr. Jurecka retired in 1949.

Walter Pach

The news of the death of Walter Pach, artist, historian, lecturer and connoisseur, has come since our last issue. Walter Pach was an eloquent link with the days of the Armory Exhibition of 1913 which he helped organize. He was author of several

books, including a biography of Ingres. He translated Delacroix' Journals and Elie Faure's books on art. He was active in the early years of the Society of Independent Artists. He was a frequent lecturer at the Art Students League.

INTERNATIONAL CONGRESS

The XIX International Congress of the History of Art was held in Paris, France, between September 8 and 12, 1958. Almost 500 scholars attended.

The general theme of the Congress was: "Artistic Relations between France and other Countries from the Early Middle Ages to the end of the XIX Century." Papers were presented during the mornings in four concurrent sections: I, The Middle Ages; II, The Renaissance; III, Seventeenth and Eighteenth Centuries; IV, The Nineteenth Century. Two plenary sessions, with four addresses were held (see appended list).

An unexpectedly large number of scholars from the Iron-curtain countries read papers: 11 from Czechoslovakia; 10 from Poland; 2 from Rumania; and 2 from Hungary. There were also 8 from Jugoslavia. In the matter of numbers of representatives, the United States tied with Czechoslovakia for third place with 11; (France had 23; Italy 17; Germany and Sweden 5 each; Belgium and Switzerland 4 each; the Netherlands 2; and Austria, Brazil, Great Britain and Israel 1 each).

Mr. Crosby joined Messrs. Aubert, Pradel and Formégé in conducting the examination of the Abbey of St. Denis on Friday afternoon. He also attended the meetings on September 7 of the Editors of the *Corpus Vitrearum* and assisted as Vice-Chairman in presiding over two meetings of Section 1 during the Congress. Messrs. Constable, Cook and Crosby were present at the two meetings of the International Committee. Mr. Constable was honored with a decoration in recognition of his long service with the International Committee.

At the last meeting of the International Committee it was announced that the next meeting would be held in Copenhagen, Denmark.

List of American papers:

Prof. Klaus Berger, Chairman Dept. History of Art, University of Kansas,

Lawrence, Kansas: Ingrism and Pre-Raphaelitism

Franklin M. Biebel, Director, The Frick Collection, New York: Fragonard's "Progress of Love": A Study of Artistic Taste

Robert Branner, Dept. of Fine Arts, Columbia University, New York: The Movement of Gothic Architects between France and Spain in the Early 13th Century

Sumner McK. Crosby, Dept. History of Art, Yale University, New Haven, Conn.: Abbot Suger's International Workshop at St.-Denis

Colin Eisler, Institute for Advanced Study, Princeton, N.J. (now New York University): Italian Influences on French Paintings before Fontainebleau

John Davis Hatch, Jr., Director, Norfolk Museum, Norfolk, Va.: John Vanderlyn's Paris Training

Miss Agnes Mongan, Fogg Museum, Cambridge, Mass.: American Collectors of French Art

Marion D. Ross, Dept. of Architecture, University of Oregon, Eugene, Oregon: The French Second Empire Style in the Pacific Northwest

Norman Schlenoff, Dept. of the Humanities, City College of New York, N.Y.: A Half-Century of Influence and Interpretation: A Tradition of Italian Art seen through the eyes of French Neoclassical painters

Charles de Tolnay, (no address or affiliation in program): L'Autel Mérode du Maître de Flemalle

Mirella Levi d'Ancona (No address or affiliation given in program): Le Maître des Missels della Rovere: Rapports entre la France et l'Italie vers la fin du XVe siècle et le début du XVI^e siècle

François Bucher, Dept. History of Art, Yale University, New Haven: Le Fonctionnalisme de Saint Bernard et les Eglises Cisterciennes Suisses. (Although this paper was approved and submitted by the American Committee, the Paris Secretariat listed him as Swiss)

COLLEGE MUSEUM NOTES

NOTE TO COLLEGE ART DEPARTMENTS: Henceforth news for this department of CAJ should be sent to Miss Ellen Johnson, Dept. of Art, Oberlin College, Oberlin, Ohio.—Ed.

This column will report quarterly on major acquisitions, exhibitions, catalogues, bulletins, personnel changes, building, and other college museum activities. Included in this first report are a few items sufficiently notable to deserve mention which are of a slightly earlier date than the current quarter. In the future every effort will be made to keep au courant to the extent that the early deadline for each issue permits. Obviously it will be impossible to list all recent acquisitions and exhibitions; selection will be made on the basis of an attempt to balance significance and fair representation. Circulating exhibitions, except those originating at college museums, will not be included, nor will faculty and student shows. Regarding bulletins, only those of a more than ephemeral nature will be noted.

ELLEN JOHNSON

Acquisitions

Height precedes width.

Painting medium is oil unless otherwise noted.

ANCIENT

Head of Aphrodite, VI-IIIc.B.C. Pentelic marble H.13" U. of California at Los Angeles

Cycladic Head from Paros. Marble 6" h. Jewett Arts Center, Wellesley (fig. 1)

Egyptian Head, Middle Kingdom, Sandstone (red) 11½" X 14", Indiana

Egyptian Mask, Roman Period, clay, 8" h. Indiana

MEDIEVAL

Early Christian, School of Alexandria, *Christ as Good Shepherd Seated above Fountain of Life*, VIc. Ivory H.6½" U. of Oregon

Flemish, *Standing Apostle*, said to have come from the Jubé of the Cathedral of St. Lambert, Liège, XIVc. Marble H.19¼" U. of Michigan

French, Limoges, *Christ in Judgment*, ca. 1200. Champlevé enamel plaque 9¾" X 5" U. of Michigan (fig. 2).

French, *Page Holding Keys of City*, ca. 1480. Polychromed wood H.0.455m Princeton

Italian, *Triptych with Madonna and Child*, XIIIc. Tempera on panel Princeton

RENAISSANCE TO 1800

Painting and Drawing

Beccafumi, *Holy Family*. H.0.578m. Princeton

Bruegel, Pieter the Elder, *Mountain Landscape*. 1560. Pen and ink 5½" X 7-7/16" Smith

The Canapost Master, *Presentation in the Temple*, 1490. Tempera on panel 53½" X 51½" Bob Jones U. (fig. 3)

Cock, Jan de, *St. Jerome in a Landscape*. Oil on panel 18-5/16" X 14¾" Bob Jones U.

Colombel, Nicolas, *The Finding of Moses*. 28¾" X 38" Bob Jones U.

Dutch (?), formerly attributed to Massys, *Fool Laughing at Folly*, ca.1500. Oil on panel 14" X 9½" Jewett Arts Center, Wellesley

Fragonard, *The Reconciliation of the Romans and Sabines*, after Rubens. 48" X 60" U. of California at Los Angeles

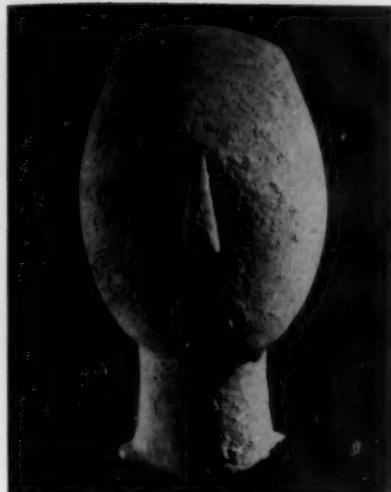


Fig. 1. Cycladic Head from Paros, marble, Jewett Arts Center, Wellesley.

Greuze, *Portrait of a Young Girl*, ca. 1790. $15\frac{1}{2} \times 12\frac{1}{4}$ " U. of Notre Dame

Guardi, Francesco, *Group of Figures*. Pen and wash $3\frac{3}{4} \times 11\frac{3}{8}$ " Smith

Guercino, *Mars and Cupid*. Pen and ink $10\frac{1}{16} \times 7\frac{3}{16}$ " Allen Art Museum, Oberlin (fig. 4)

Luini, *Madonna and Child*. $28 \times 22\frac{1}{4}$ " U. of Notre Dame

Moreelse, *Portrait of a Girl*, 1622. Oil on panel Mead Art Building, Amherst

Taddeo di Bartolo, *Death of St. Peter Martyr*, ca. 1400. Tempera on panel $14\frac{1}{4} \times 15\frac{3}{8}$ " Smith

Stained glass panel, *Saint Catherine*, $28" \times 18\frac{1}{2}$ " German, 1530, Indiana

Sculpture

Master of Pellegrini Chapel, *Virgin and Child*, ca. 1430, polychromed terra cotta, Indiana

Aspetti, *Venus*. Bronze $H. 9\frac{3}{4}$ " U. of Michigan

Flemish, Italianizing School, *Allegorical Figure, possibly Fortitude*, XVIc. Ivory U. of Oregon

French, *Allegory of Minerva Freeing Chained Mankind with the Help of the Liberal Arts*, ca. 1730-40. Terra cotta $H. 27$ " Jewett Arts Center, Wellesley

French, *Ink Stand*, ca. 1750. Bronze and gilt bronze $5\frac{3}{4} \times 10\frac{3}{4} \times D. 6\frac{13}{16}$ " Smith (fig. 5)

Houdon, *Putti with Grapes*, 1780. Marble. Mead Art Building, Amherst

NINETEENTH AND TWENTIETH CENTURIES

Painting and Drawing

Benton, *Preparing the Bill*, 1934. Randolph-Macon

Blanch, *Child with String*, 1950. Gouache. U. of Minnesota, Duluth Branch

Chagall, *Woman with Rooster*. Fogg Museum of Art, Harvard

Dufy, Raoul, *Le bateau du Harve*, 1938. $13 \times 32\frac{3}{8}$ " Allen Art Museum, Oberlin Eilshemius, *Landscape*. $15\frac{1}{4} \times 19\frac{1}{4}$ " U. of Colorado

Feininger, *Cathedral of Cologne*. $19\frac{1}{2} \times 21\frac{1}{2}$ " Dwight Art Memorial, Mount Holyoke

Gauguin, *Apples and Apple, Pear and Ceramic*. Fogg Museum of Art, Harvard

Guerrero, José, *Burnt Earth*. $50\frac{1}{2} \times 41\frac{1}{2}$ " Henry Gallery, U. of Washington

Guillaumin, *Breton Landscape ("Vaches en Repos")*, ca. 1886-90. $28\frac{3}{4} \times 39\frac{1}{2}$ " Jewett Arts Center, Wellesley

Hartley, E. $48 \times 47\frac{3}{4}$ " State U. of Iowa

Inness, *Italian Landscape*. $11\frac{1}{2} \times 17$ " U. of Nebraska

Kirchner, *Clavadel*, 1926. $35\frac{1}{2} \times 27\frac{1}{2}$ " and *Herd of Sheep*, 1938. U. of California at Los Angeles

Kirchner, *Still Life*, 1911. $27 \times 22\frac{1}{2}$ " Montgomery Art Center, Pomona

Kokoschka, *Sposalizio*, 1912. $41\frac{1}{8} \times 24\frac{3}{4}$ " Allen Art Museum, Oberlin

Lawrence, Antonio Canova, Sculptor. 30×36 " Joe and Emily Lowe Art Gallery, U. of Miami (Fla.)

Levi, *Night at Montauk*, 1957. 74×52 " Kresge Art Gallery, Michigan State U.

Mathieu, *Painting*, 1954. $38 \times 51"$. Jewett Arts Center, Wellesley

Matisse, *La Gerbe*, 1953. Gouache collage U. of California at Los Angeles

Matisse, *Noir et Rouge*, 1950. Collage $16\frac{3}{4} \times 21\frac{1}{4}"$ Jewett Arts Center, Wellesley (ill. CAJ, Winter, 1959, facing p. 198)

Miró *L'oiseau porte parole sombre dans la nuit*, 1954. Oil on paper board $13\frac{3}{4} \times 39\frac{1}{2}"$ Allen Art Museum, Oberlin

Nicholson, *Painted Relief*, 1942-44. Paint, pencil, and board $10 \times 12"$

Dwight Art Memorial, *Mount Holyoke*

O'Keeffe, *New York Night*, 1929. $40 \times 19"$ U. of Nebraska

Peale, Rembrandt, *Portrait of a Woman*. $22 \times 27"$ Joe and Emily Lowe Art Gallery, U. of Miami (Fla.)

Picasso, *Tête de femme*, 1930. Oil on mahogany panel U. of California at Los Angeles

Puvis de Chavannes, *Landscape of Sleeping Figures*, 1867. Gouache $6\frac{7}{8} \times 4\frac{1}{2}"$ Kresge Art Gallery, Michigan State U.

Rattner, *Potato Farmscape with Figure #5*, 1957. $31\frac{3}{4} \times 39\frac{1}{4}"$ Kresge Art Gallery, Michigan State U. (fig. 6)

Sloan, *Woman in Red*. $17\frac{1}{2} \times 23\frac{1}{2}"$ U. of Colorado

Sterne, Maurice, *Balinese Group*. Gouache $16 \times 20"$ Dwight Art Memorial, Mount Holyoke

Utrillo, *Montmartre Street Scene*. $10\frac{1}{2} \times 16"$ Dwight Art Memorial, Mount Holyoke (fig. 7)

Vuillard, *Girl in Room*. $9\frac{1}{2} \times 13\frac{5}{8}"$ Wright Art Memorial, Mount Holyoke

Vuillard, *Woman in Green*, 1909. Fogg Museum of Art, Harvard

Weber, *Flute Soloist*. $40 \times 32"$ State U. of Iowa

SCULPTURE

Baga tribe, French Guinea, *Dance Head-dress with Carrying Yoke (Nimba)* Wood. $H. 49\frac{1}{2}"$ Allen Art Museum, Oberlin

Baskin, *Youth*, Oak $H. 48"$. U. of Nebraska (fig. 8)



Fig. 2. Champlevé Enamel Plaque, Christ in Judgement, ca. 1200, University of Michigan.



Fig. 3. The Canapost Master, *Presentation in Temple*, 1490, Bob Jones University.



Fig. 5. French Ink Stand, ca. 1750, Smith College. (above)

Fig. 4. Guercino, Mars and Cupid, Allen Art Museum, Oberlin College. (left)

Calder. *Model for Museum of Modern Art Mobile*, 1937-38. Painted sheet iron and wire 55" extended Jewett Arts Center, Wellesley

Lehmbruck, *Figure of a Woman*. Cast stone H.36" U. of California at Los Angeles

Nevelson, Louise, *Mountain Figure*. Terra cotta H.25" U. of Nebraska

Rivera, José de, *Construction*, 1955. Stainless steel H.11½" U. of Nebraska

Rodin, *L'homme à nez cassé*, 1864. Bronze, Mead Art Building, Amherst

ASIAN

Chinese, *Kuang, Shang Dynasty*. Bronze Joe and Emily Lowe Art Gallery, U. of Miami (Fla.)

Tao Chi, *Landscape in the Style of Ni Tsan*, 1697. H.0.47m. Princeton

Central North Indian, *Female Deity*, XI-XIIC. Red sandstone H.7¾" U. of Michigan

Gandharan, *Shakyamuni as Bodhisattva Under the Bodhi Tree, with Worshipper*, IIc.A.D. Blue slate H.17" U. of Oregon

Japanese, *Standing Bodhisattva*, Middle Fujiwara period, Xc. Cypress H.31" U. of Oregon

Ike no Taiga, *A Mountain Landscape with a Waterfall*. Ink on gold paper 46¼ × 35½" (On the back 8 small paintings by Gyokuran) U. of Michigan

Chinese, Shang Bronze, *Ting* (tripod) 8" high, Indiana

Japanese, *Portrait Statue of Shotoku-Taisbi*, wood and dry lacquer, early 14th century, 27½" high, Indiana

Exhibitions

Amherst, Mead Art Building
XXth Century European Painting Collected by Richard S. Zeisler Nov. 13-Dec. 2, 1958. Cat. 19 pp. 8 ills.

American Painting 1958 May 1-23, 1959.

Beloit, Wright Art Center
Paintings by John Hultberg Jan., 1959
The American Indian Organized by Wright Art Center and Logan Museum of Archaeology from Beloit College collections. Cat.

Charles H. Morse Collection Recent gift to the College April, 1959
U. of California at Los Angeles

Richard Neutra Retrospective Exhibition Organized by UCLA (circulating) Nov. 16-Jan. 4, 1958-59



Fig. 6. Rattner, *Potato Farmscape with Figure #5, 1957*, Kresge Art Gallery, Michigan State.



Fig. 7. Utrillo, *Montmartre Street Scene*, Dwight Art Memorial, Mount Holyoke (right).

Booklet: *Richard Neutra*, by Frederick S. Wight, 48 pp., 30 ills. \$1.00

California Painters and Sculptors, Thirty-five and Under Selected by Jules Langsner, sponsored by UCLA Art Council, Jan. 18-Feb. 22, 1959. Cat.

Arthur G. Dove Retrospective Exhibition Organized by UCLA (circulating) May 1-June 15, 1959. Catalogue by Frederick S. Wight. 96 pp. 57 ills. (23 in color) \$1.50 Hard cover \$7.50

U. of Colorado

Contemporary Prints from Italy April, 1959

U. of Georgia

Original Drawings for Cartoons Published in Newspapers Feb., 1959

State U. of Iowa

Operation Palette Paintings of World War II and Korean War by U. S. Naval artists Nov. 4-9, 1958

U. of Kansas

Dante Gabriel Rossetti and His Circle Loan exhibition of paintings, drawings and decorative objects by the Pre-Raphaelites and their friends in connec-

tion with the publication of the Museum's Rossetti, *La Pia de' Tolomei* (see Bulletins). Installation "intended to suggest the world of the Pre-Raphaelites." Nov. 4-Dec. 15, 1958. Cat. 14 pp. 3 ills. + cover

U. of Miami (Fla.), Joe and Emily Lowe Art Gallery

Art in Religion Feb. 22-Mar. 29, 1959

Alfred I. Barton Indian Collection Throughout year

U. of Michigan

Mexican Art, Pre-Columbian to Modern Times U. of Michigan assembled, circulating, 1958-59. 247 items lent by museums and individuals in Mexico and U.S. Handsome cat. 64 pp. 70 ills. Concise essays on Pre-Columbian, colonial, contemporary painting, graphics and popular arts, and contemporary architecture. \$1.50

Selections from the Havemeyer Collection Feb. 5-Mar. 3, 1959

Islamic Art Apr. 6-May 17, 1959

Edward Root Collection from Munson-Williams-Proctor Institute Apr. 6-May 17, 1959

Michigan State U.

The Formative Period of Modern Art
In connection with dedication ceremonies
for the new building May 9, 1959

Mount Holyoke, Dwight Art Memorial

*Sidney Nolan. Paintings of Australia,
Landscapes and Legends Assembled by
Mount Holyoke Friends of Art.* Apr. 13-
May 4, 1959

Harvard, Fogg Museum of Art

*Art Works Owned by Harvard and
Radcliffe Undergraduates.* Organized by
two Harvard students. Feb. 12-Mar. 14,
1959 (See news section, p. 265).

U. of Illinois

*Contemporary American Painting and
Sculpture.* Mar. 1-Apr. 5, 1959. Cata-
logue. Intro. by Allen S. Weller. Bio-
graphical notes. ca. 260 pp. 130 ills. \$3.50

U. of Nebraska

69th Annual Exhibition Sponsored by
the Nebraska Art Association. Mar. 1-31,
1959. Cat.

U. of North Carolina, Ackland Art Center

*American College and University Col-
lections—Paintings, Drawings, Prints and
Sculptures.* Sept. 20-Oct. 20, 1958. Cat. in
preparation

Six Centuries of Graphic Art Mostly
items from the recently acquired Burton
Emmett and Jacocks collections. Dec. 2-
1958-Mar. 2, 1959

U. of Notre Dame

*Festival of the Arts—1958, Contempo-
rary Art* Nov. 1958. Cat. Items priced.
20 pp. 4 ills. 25 cents

*Modern Master Drawings from the Col-
lection of Joseph Randall Shapiro* Feb.
1959

U. of Oklahoma

Works by Herbert Bayer Jan. 11-28,
1959

*Solomon R. Guggenheim Museum Loan
Exhibition* Through Feb. 24, 1959

U. of Oregon

*Masterpieces of Contemporary Japanese
Calligraphy* U. of Oregon assembled, cir-
culating under auspices of Midwestern
Association of Art Museums

*Paintings by Carl Morris, Morris
Graves, and Mark Tobey; Sculptures by
Hilda Morris* Jan. 27-Mar. 1, 1959. This



Fig. 8. Baskin, *Youth*, oak, University of Nebraska.

and the following are two of several ex-
hibitions celebrating the *Oregon Centen-
nial Festival of Art*.

*Paintings of the Oregon Territory from
the Collection of Dr. and Mrs. Franz
Stenzel* Feb. 1-Mar. 1, 1959. Cat. 20 pp.
2 ill. (1 in color) 50 cents

Phillips Acad. Addison Gallery of Ameri-
can Art

The American Line Jan. 10-Feb. 15,
1959. Addison Gallery organized, circu-
lating under AFA.

Smith

Kollwitz 34 prints and 1 drawing from
the Museum collection. Nov. 1958. Cat.
in simple, distinguished layout. Essay by
Leonard Baskin. 22 pp. 2 ills.

British Drawings and Watercolors in the Museum Collection Dec.-Jan. 1958-59.
Cat. 77 pp. 84 items. Free

Piranesi Apr. 1959. Cat.
U. of Washington

Northwest Print Exhibition, 1958 8th annual. Dec. 1958. Cat. cover in three color stencil. 19 pp. 4 ills.

Northwest Craftsmen's Exhibition Mar. 1959. Cat.

Wellesley, Jewett Arts Center

Four Boston Masters—Copley, Allston, Prendergast, Bloom Spring, 1959. Cat. with essays by V. Barker, E. P. Richardson, H. Rhys, A. Saarinen

Catalogues of Collections

Oberlin, Allen Art Museum

Catalogue of Miller Fund Acquisitions by Chloe Hamilton, with 5 brief memorial essays. *AMAM Bulletin*, XVI, 2, Winter, 1959, 152 pp. 18 ills. mostly details. \$1.00

Selected Illustrations from Miller Fund Acquisitions *AMAM Bulletin*, XVI, 3, Spring, 1959. 133 full page ills. \$2.50. Covers of both issues in color serigraph by Paul Arnold

Princeton

American Folk Art, A Collection of Paintings Presented by Edward Duff Balken 1958, 16 pp. 17 ills. 50 cents

Smith

British Drawings and Watercolors by June-Marie Fink. Fall, 1958. 17 pp. mimeographed. Free (Similar check-list of European Drawings appeared in Spring, 1958)

Wellesley, Jewett Arts Center

Catalogue of European and American Sculpture, Paintings and Drawings by Curtis H. Shell and John McAndrew.

1958. 112 pp. 39 ills. \$1.50.

A model catalogue in content and layout, discussed elsewhere in this issue

Bulletins

U. of Kansas

The Register of the Museum of Art, II, 1, Nov. 1958. Entire issue devoted to a major study by W. D. Paden of the University English Department on *La Pia de' Tolomei* by Rossetti in the Museum collection. 48 pp. 8 ills. (1 in color)

Oberlin

Allen Memorial Art Museum Bulletin, XVI, 1, Fall, 1958. Includes articles on "A Puzzling Picture at Oberlin: the Fountain of Life" by Josua Bruyn, pp. 5-17, 7 ills. and "Diebenkorn's Woman by a Large Window" by Ellen Johnson, pp. 18-23, 2 ills. Five-color serigraph cover designed by Forbes Whiteside. \$1.00. For Winter and Spring 1959 issue see Catalogues of Collections

Princeton

Record of the Art Museum, XVII, 1, 1958. Includes an article by John Rupert Martin, "A Portrait of Rubens by Daniel Seghers," pp. 2-20, 9 ills. and an article by Frances Follin Jones on Hellenistic pottery, with Catalogue, "Bowls by Popilius and Lapius," pp. 21-40, 12 ills.

Smith

Smith College Museum of Art Bulletin, No. 38, 1958, 71 pp. 49 ills. Includes ills. of 46 recent accessions and articles: A. P. A. Vorenkamp, "A Silverpoint by Dieric Bouts" and Benedict Nicolson, "Terbrugghen's Old Man Writing."

Personnel Changes

U. of Colorado Charles Qualey has joined the Art Education staff of the Fine Arts Gallery.

Harvard, Fogg Museum of Art During the leave of absence of John Coolidge, Director, Miss Agnes Mongan is Acting Director.

State U. of Iowa Earl E. Harper, Director of the School of Fine Arts, is Acting Head of the Department of Art until Sept. 1959 when the new Head, Frank Seiberling, will assume his post.

U. of North Carolina, Ackland Art Center Joseph Curtis Sloane is Director of the new Ackland Memorial Art Center and Chairman of the Department of Art.

Oberlin, Allen Art Museum While Miss Chloe Hamilton, Curator, is on leave, Feb.-Aug. 1959, Miss Patricia Rose is Acting Curator. Mrs. Vera Zolnay is Assistant Curator for the current year.

Pomona, Montgomery Art Center Harry J. Carroll, Jr., is Acting Chairman of the Art Department.

Building Programs

Bob Jones U. Three new galleries for the display of Spanish, Gothic and Renaissance paintings have been installed and the Bible Lands Museum has been redesigned.

U. of Georgia Five galleries were added during 1958, making a total of seven galleries.

State U. of Iowa Plans are being made for extensive remodelling and possible additions to the Art Building.

Michigan State U. The new \$1,500,000 Kresge Art Center will be dedicated in May, 1959. Model ill. *CAJ* Winter, 1958, p. 202.

U. of North Carolina The William Hayes Ackland Art Center, dedicated Sept. 20, 1958, fulfills Mr. Ackland's wish to establish "a memorial art museum that would benefit the section of the country where he was born and encourage the appreciation and study of art." The annual income, approximately \$40,000, from the endowment fund affords an enviable opportunity to build an outstanding collection.

U. of Oregon New Gertrude Bass Warner Memorial Library constructed and installed on the mezzanine of the Museum of Art; the old library and other galleries remodelled. New installations by James F. Colley, Curator, are illustrated in *Introducing the Museum of Art* by Wallace S. Baldinger, Director, 1958. 16 pp. 20 illus. 50 cents.

Wellesley The new Jewett Art's Center is covered on pp. 241-245 in this issue.

ADDENDA

Peter Blume's recent large canvas, *Passage to Aetna*, and twenty-six preparatory sketches, have been on view at the Fogg. Blume was in residence at Harvard last spring as a Ford Fellow at Lowell House. His painting is a gift from Edward Holsten, who also lent the sketches. A drawing by Poussin (a study after his painting *Birth of Bacchus*, already in the Fogg) has been received. Some other gifts to the Fogg from Friends of the Fogg: a water-

color and print by Pierre Bonnard, both of the same subject and entitled *L'Estampe de l'Affiche*; an 18th century American portrait of Captain Thomas Daggett; a painting on copper of Christ crowned by Daniel Mytens; *Nativity and Baptism* by Neri di Bicci; *Still Life* by Georg Flegel; *Woman in Green* by Eduard Vuillard; *Woman with Rooster* by Marc Chagall; a landscape by Chaim Soutine; a Picasso head and two Gauguin still lives; eight modern paintings by such artists as Alberto Burri.

A 17-piece furniture and tapestry collection from the Italian, Spanish and English Renaissance periods has been given to Boston University by the Hearst Foundation of New York. The Hearst gifts help to furnish the new Hearst-Alumni Lounge at the school of fine and applied arts.

Seven Renaissance and Baroque paintings have been presented to Arizona State University. The gift includes *The Nativity* by Ambrosius Benson; *St. Helena* by Cottignola; *Madonna and Child with St. John* by Domenico Puligo; *Lucretia Simonetta de Medici* by Allesandro Allori; *The Earl of Pembroke* by Cornelius Janssens van Ceulen; *Portrait of a Gentleman* by Bartholomeus van der Helst; and *King Herod and the Three Wise Men* by Franz Francken the Younger. All of the paintings were the gift of Lewis Ruskin, Scottsdale resident, from the Lewis and Lenore Ruskin Collection.

Two new paintings have been added to Lehigh University's permanent art collection: Lamar Dodd's *Cathedral #1*, and Alexander Russo's *Presence*. Both were selected from Lehigh's annual "American Contemporary Paintings" exhibition.

Richard H. Rush has presented three paintings to the City College of New York in memory of his great grand uncle, Townsend Harris, the founder of the City College. The paintings are: *The Marriage of the Virgin* by Paolo Veronese; *Portrait of a Man* by Bartolome Murillo; and *Portrait of a Woman* attributed to Wolf Traut, a late 15th century German.

The Smith College Museum of Art has announced 46 recent acquisitions.

CAA MEETING

The 47th Annual Meeting of the College Art Association of America was held at Cleveland on January 29, 30, and 31, jointly with the Society of Architectural Historians. Headquarters were at the Wade Park Manor which is close to the Cleveland Art Museum, the Cleveland Art Institute and Western Reserve. It was a well-attended meeting with a very full program (see digest below). 480 people from 42 states registered, representing 152 colleges and 26 museums. Most of the visitors took the opportunity to see the fine collections of the Art Museum, whose new wing was opened last March. Many also visited the huge new building of the Cleveland Institute of Art where the artist-teacher sessions were held. Most of the papers were read at the Wade Park Manor, which was a very crowded and busy place during the three days. One thing we noticed about the "slave market." In the teaching of the history of art there are far more vacancies than candidates. Even among the artist-teachers very few people at Cleveland seemed to be looking for a job, although judging from the mail which has come in since we got back to this desk a number of artist-teachers want to move from where they are and a still larger group of graduate students with the MFA in studio work or expecting to receive that degree next June are hunting hopefully for college posts. Is this a bad sign—or a good? We haven't decided. But we have at least four applications from people who reminded us that they had also written the year before. That doesn't seem like a good sign, does it? After the meeting people visited the art department at Oberlin College, which has in addition to its teaching functions one of the finest college art museums. Prior to the full meeting at Cleveland, members of the board of directors gathered at Oberlin to review CAA's affairs and policies (mostly fiscal), to worry about subventions to the Art Bulletin, about the high cost of printing art publications and what

to do about it without going into the red. One good sign: the board meeting ended before midnight and with no major disagreements. It could not have been said about last year's meeting. This was Peter Magill's last appearance as Business Manager. He is retiring after serving CAA faithfully and efficiently for some thirty years. The directors presented him with a gold wrist watch. His former assistant, Gene Lessard, has moved into the managerial post with such smooth efficiency that few members were aware of the change. The program committee chairmen were David R. Coffin of Princeton for history of art, and Alden Mégrew of Colorado for artist-teachers. The local Cleveland committee members deserve warm thanks from all. They are James R. Johnson, chairman, and Paul B. Arnold, Edmund H. Chapman, Edward R. Henning, Sherman E. Lee, Joseph McCullough, William M. Milliken, Thomas Munro, Charles Parkhurst.

The following were the sessions of the CAA program and their participants. **THE COLLEGE MUSEUM COURSE:** Chairman, Ellen Johnson (Oberlin); Jakob Rosenberg (Harvard), *The Work of Art as the Object of Study*; Charles Seymour, Jr. (Yale), *Art Historical Investigation*; Richard Buck (Oberlin), *Technical Examination*; Charles H. Sawyer (Michigan), *The University of Michigan-Toledo Museum Program*; Sterling A. Callisen (Metropolitan), *The New York University-Metropolitan Museum Program*. **METHODS OF RESEARCH IN ORIENTAL ART:** Chairman, Wen Fong (Princeton); Shujiro Shimada (Kyoto), *Some Textual Problems of Li Tai Ming Hua Chi*; Max Loehr (Michigan), *The Problems of Dating Sung Paintings*; J. LeRoy Davidson (Claremont), *Some Problems in Indian Art History as Exemplified in the Aurangabad Caves*; Oleg Grabar (Michigan), *A Methodological Approach to Islamic Art of the Umayyad Period*; James Cahill (Freer), *Criteria of Evaluation in Chinese*

Criticism of Painting. ROMAN PROVINCES AND LATE CLASSICAL ART: Chairman, Otto J. Brendel (Columbia); John F. Haskins (Columbia), *Scythian Neapolis*; Deriksen M. Brinkerhoff (Rhode Island), *A Fourth Critical Period of Classical Sculpture: On a Cache At Antioch*; George M. A. Hanfmann (Harvard), *Late Roman and Late Antique Architecture and Sculpture in Asia Minor*; Marion Lawrence (Columbia), *Survival and Transformation of Pagan Iconography in Early Christian Art*; Philip Lozinski (Yale), *The Iconographic Evolution of Byzantine Enamels In Russian Finds*. ARTIST-TEACHERS SESSION: Chairman, Gregory D. Ivy (North Carolina); Charles Lakofsky (Bowling Green), *The Potentials of Pottery Color*; Howard Whittatch (Arkansas), *Some Problems in Sculpture Today*; Dorothy Eisenbach (Colorado), *The Student's Responsibility in the University*. MODERN ART: Chairman, S. Lane Faison, Jr. (Williams); Roy Howard Brown (Garland), *The Formation of Delacroix' Hero 1822-31*; Theodore E. Klitzske (Alfred), *Ingres' Le Bain Turc*; Alain de Leiris (Brandeis), *A Pre-Impressionist Landscape: Manet's Sur la Plage de Boulogne*; Thomas M. Folds (Northwestern), *The Picture as a Machine: The 1920's*; Joseph P. Jankowski (Cleveland), *A Contemporary Concept in Religious Painting*. LATE GOTHIC ART AND THE NORTHERN RENAISSANCE: Chairman, Robert A. Koch (Princeton); Karl M. Birkmeyer (California), *Flemish Painting 1430-1460, A Change in Religious Imagery*; Justus Bier (Louisville), *The Beginnings of Tilman Riemenschneider*; James E. Snyder (Michigan), *Mysticism and Early Dutch Painting*; Clemens Sommer (North Carolina), *Nikolaus van Leyden*; Colin Eisler (New York), *The Tondo-Source and Significance*. ARTIST-TEACHERS SESSION: Chairman, George W. Rickey (Tulane); Luis Eades (Texas), *Some Thoughts on the Limitations of Abstract Painting*; Robert von Neumann (Illinois), *The Decorative Arts; An Aesthetic Stepchild?*; Lee Chesney (Illinois), *Printmaking Today*. REN-

AISSANCE ART: Chairman, Marvin J. Eisenberg (Michigan); Irving Lavin (Dumbarton Oaks), *The Sources of Donatello's San Lorenzo Pulpits: Freedom of Choice in the Early Renaissance*; Howard Saalman (Carnegie), *Giovanni di Gherardo da Prato's Designs Concerning the Construction of the Cupola of Santa Maria del Fiore*; Raymond S. Stites (Washington), *The Madonna and Child with a Pomegranate in the National Gallery*; Axel von Saldern (Corning Museum), *The Problem of Style in the History of Glass, 1400-1700*; Philipp Fehl (Nebraska), *The Feast in the House of Levi: A Re-consideration of Veronese's Attitude Toward Subject Matter*. STANDARDS OF VALUE IN ART HISTORY AND CRITICISM: Chairman, Thomas Munro (Cleveland); Albert Bush-Brown (M.I.T.), *The Architectural Polemic*; Bernard C. Heyl (Wellesley), *Professor Pepper's Object of Criticism*; Bertram Jessup (Oregon), *Taste and Judgment in Aesthetic Experience*; Lester D. Longman (California), *Criteria in Art Criticism*; Douglas W. Reynolds (Kent), *On Bringing Art Criticism of Sung Painting Up To Date*; Frank H. Sommer (DuPont Winterthur Museum), *Intention and Value*. DESIDERATA IN RESEARCH IN BAROQUE ART: Chairman, Seymour Slive (Harvard); Howard Hibbard (California), *Italian Architecture*; Jane Costello (New York), *French Art*; Ernst Scheyer (Wayne), *Painting and the Graphic Arts in Germany and Austria*; Julius S. Held (Barnard and Columbia), *Flemish Art*; J. G. van Gelder (Utrecht), *Dutch Art*.

The business meeting was, as usual, poorly attended—60 people plus the officers. Among the announcements: Bates Lowry has been named Program Chairman for next year's meeting, which will be held in New York City, January 28-30, 1960. Mr. Lowry will also be the new Editor for Monographs. John Straus, Treasurer, reported on the seriously rising costs of the *Art Bulletin* and *COLLEGE ART JOURNAL* and urged the need for increased subventions. He analyzed the financial statement and expressed the Board's concern over the diminishing total this year

compared to previous years in excess of income over expenditures. If the present rate continues, CAA will be threatened before long with a deficit. Total expenditures for 1958 were almost up to total income for 1957. Gene Lessard, the new business manager, gave an analysis of the membership total: 2792 at net gain of 136 from a year ago. After short reports on the two periodicals, the meeting concluded with the election of officers and board members.

318 guests attended the banquet on Friday evening (had there been any more they would have had to eat in the kitchen). Professors Jan G. Van Gelder of the University of Utrecht and H. W. Janson were the speakers. The announced speaker, Clarence Ward, Director Emeritus of the Oberlin Art Department, was detained by an operation. Lane Faison gave a short farewell address on behalf of Peter Magill.

CAA ROSTER FOR 1959

Honorary Directors: Myrtilla Avery, Wellesley College; Paul J. Sachs, Harvard University; Walter W. S. Cook, New York University.

Officers for 1959: President, Charles P. Parkhurst; Vice-President, Howard McP. Davis; Secretary, Bartlett H. Hayes, Jr.; Treasurer, John W. Straus; Honorary Counsel, Robert E. Herman.

Directors to serve until 1960: Roberta M. Alford, Indiana University; Howard McP. Davis, Columbia University; Robert Goldwater, Queen's College; Robert E. Herman, New York City; Thomas Munro, Cleveland Museum of Art; Erwin Panofsky, Institute for Advanced Study.

Directors to serve until 1961: David R. Coffin, Princeton University; Lamar Dodd, University of Georgia; Lorenz E. A. Eit-

ner, University of Minnesota; Bartlett H. Hayes, Jr., Addison Gallery of American Art; Walter W. Horn, University of California, Berkeley; Vincent Scully, Yale University.

Directors to serve until 1962: Frederick Hartt, Washington University; Dorothy Miner, Walters Art Gallery; Charles Seymour, Jr., Yale University; Seymour Slive, Harvard University; John W. Straus, Macy's, New York; G. Stephen Vickers, University of Toronto.

Directors to serve until 1963: Richard F. Brown, Los Angeles County Museum; R. H. Hubbard, National Gallery of Canada; H. W. Janson, New York University; Charles P. Parkhurst, Oberlin College; Peter H. Selz, Museum of Modern Art; Robert W. Walker, Swarthmore College.

Dutch Radio Program

The Openbaar Kunstbezit (National Art Treasures Foundation) is a radio course in artistic education, offered weekly from 6:50 to 7:00 P.M. by the Dutch Radio Union with texts by art historians and gallery experts. Any listener may subscribe to the course of 40 lessons on payment of 9.75 guilders. Subscribers receive each month four reproductions in color (8½ × 11") of works of art in Dutch galleries and four sheets carrying the printed text

of each talk. This material is assembled in a handsome loose-leaf notebook. Works of Dutch art of all periods are included from Geertgen Tot Sint Jans to Mondrian and including sculpture, prints and decorative arts. In its second year the course has already enrolled several thousand subscribers and is more than self-supporting. J. G. Van Gelder, an organiser of the course is in the United States at the Institute for Advanced Studies, Princeton.

COLLEGE ART NEWS

General

The Avery Memorial Architectural Library at Columbia University has instituted an *Archive of Measured Drawings of Historic Monuments*. The purpose of the Archive is to "facilitate advanced study of historic architecture, especially where questions of exact measurement, or the exact dimensions of edifices, arise." Drawings of the greatest possible accuracy will be available for consultation by qualified scholars at Avery in the same manner as the book collection. The Library, through the Faculty Archive Committee, welcomes the donation of suitable measured drawings, especially of foreign monuments.

Also at Columbia, under the leadership of Professor George R. Collins of the above department, an archive and research unit called "Amigos de Gaudi—U.S.A." has been established. The archive already has a considerable library on Gaudi, and will eventually contain photostatic copies of extensive material that exists in the libraries and the Palacio Guell in Barcelona, Spain. The archive also will handle material on the Gothic Revival and Modernismo movements in Spain.

The *Newsletter* of the American Council of Learned Societies for November 1958, is devoted to secondary school curriculum problems. It contains the report of an art panel, composed of Joseph C. Sloane, Bryn Mawr; Viktor Lowenfeld, Pennsylvania State; Arthur L. Pelz, Oak Park and River Forest High School, Oak Park, Illinois; George Rickey, Tulane University; and Sue M. Thurman, Isaac Delgado Museum of Art, New Orleans. The panel recommended that because art develops sensory experiences and creativity, the A.C.L.S. should "Use its influence whenever possible to promote sound art instruction as a basic, rather than a peripheral, subject in the secondary school curriculum." On the other hand, the panel ob-

jected to art's inclusion in the curriculum on social grounds or on any basis of therapy. Several other recommendations were made on ways of improving the existing situation in secondary art teaching.

Trustees of the A.W. Mellon Educational and Charitable Trust have given a \$5,000,000 endowment to strengthen the faculty of the College of Fine Arts, Carnegie Institute of Technology. The new endowment will provide for: 1) Creation of four or more Andrew Mellon Professorships, one of which will be in painting, design and sculpture; and one in architecture. 2) Allotment of \$30,000 a year from the income of the fund to bring to the school eminent artists and scholars as visiting professors for short periods of time. 3) Allotment of the remainder of the income to the improvement of the salaries of the faculty of the College of Fine Arts.

The American Academy of Arts and Letters, through its Hassam Fund has distributed paintings to 16 museums including the following college museums: University of Miami, Pennsylvania State, Berea, and Howard.

The Institute of Fine Arts, New York University celebrated the dedication of its new quarters in the Duke House, 1 East 78th Street on February 9th. Millard Meiss of the Institute for Advanced Study lectured on "Giotto and Assisi".

Chatham College, Pittsburgh, which co-sponsored the film "Appalachian Spring" based on Martha Graham's folklore ballet with the music of Aaron Coplan and sets by Isamu Noguchi, held the first showing of the film on January 14. It is to be distributed by the Educational Television Center at Ann Arbor.

The research team which investigated the sixth century monastery of Saint Catherine at Mount Sinai last summer recently announced to the press that it had examined architecture and mosaics that are

priceless for the history of early Byzantine art. George H. Forsyth Jr. of Michigan and Kurt Weitzmann and Rensselaer Lee of Princeton were accompanied by a scholar from the University of Alexandria.

The Center for East Asian Studies at Harvard University has announced a series of fellowships for studies in this area. Professors Rowland and Paine of Harvard's Department of Fine Arts will participate in the program and college art teachers between thirty and fifty years of age with interest in this area are eligible whether or not they have had previous training in Asian subjects.

An experiment in teaching "Introduction to the Visual Arts" over a closed circuit TV system, piping the course to 18 classroom TV sets, is being conducted at the University of Texas. The show "stars" Professor Donald Weismann, artist and art historian, and is done live three times a week for a 50 minute period. Dr. Weismann uses paintings and drawing pad (apparently no slides). Pros and cons: TV teaching allows showing of closeups of small details to large groups. All students have front row seats. Teaching requires a greater amount of preparation, instructor feels required to keep giving out. Teachers miss the physical presence of students. Students can't ask questions. Perhaps most serious, is how to handle the color aspect in an art course. The television program director says students given a choice, overwhelmingly choose TV sections. (Students don't miss the physical presence of the teacher?)

From New Mexico comes news that the National Park Service has made a grant to the Roswell Museum and Art Center for conduct of a study of the prehistoric cave paintings located at the confluence of the Pecos and Rio Grande Rivers in Texas. This is the first project in the field of primitive art which the Park Service has helped to sponsor. Museum director David Gebhard will direct the program, and the approach to the material will be aesthetic as well as historical.

The department of art of the University of Florida held the second in an annual

series of lectures and discussions on modern art, "Modern Painting: sources and influences", January 7-9. Visiting speakers were Peter Selz, Museum of Modern Art; Donald Weismann, University of Texas; Ulfert Wilke, University of Louisville.

Wittenberg College in Springfield, Ohio, has inaugurated a recently-completed addition to its Crabbill Arts Center. The new studio wing contains three "work areas," in which students will carry on work in metal, sculpture and ceramics. Mr. Crabbill, for whom the center is named, designed the first automobile bumpers.

The National Trust for Historic Preservation and Colonial Williamsburg have announced a "Seminar for Historical Administrators" to be held in Williamsburg from June 15 through July 24. The program, new this year, will introduce graduate students to the opportunities available in the field. Twelve fellowships with a stipend of \$500 each are being awarded. Unfortunately, the announcement arrived too late for publication by the application date deadline, March 1. Those interested in knowing more about the program for possible future reference should write the Co-ordinator, Seminar for Historical Administrators, National Trust for Historic Preservation, 2000 K Street, N.W., Washington 6, D.C.

Programs in liberal studies for Bell System executives are now in operation in several colleges and universities. A description of the art course being offered at Northwestern, as one of four courses in an eight weeks session, has come in. The course entitled "Art in the Modern World," opens with a three-week study of nineteenth and twentieth century architecture, with field trips to buildings in Illinois and Wisconsin designed by Richardson, Sullivan, Wright, Mies van der Rohe, and various other modern architects. Following the section on architecture, a fourth week is devoted to a study of industrial design culminating in a field trip to showrooms of modern furniture in the Chicago Merchandise Mart. The last four weeks are used for sculpture, painting, and graphic arts.

Graduate Courses, History of Art

Brochures coming in on graduate programs in art history show an increasing utilization of community resources and cooperative teaching programs involving museums and college departments. There is a trend toward emphasis of a particular field as described by Professor Katzenellenbogen of Johns Hopkins. At Baltimore, advantage is taken of the local wealth in material and experts on the medieval period to set up a program for graduate students interested in the middle ages.

The college museum course is becoming increasingly popular, and was the subject of a session at the C.A.A. meeting in Cleveland. Sterling Callisen, of the Metropolitan, discussed the New York University—Metropolitan Museum program and gave some practical suggestions to those interested in the field. Some of the details of this program are described below. Among other groups carrying on such courses are the University of Michigan and the Toledo Museum, and the University of Minnesota in cooperation with the museums of the Twin Cities.

Under the program being offered jointly by the Institute of Fine Arts, N.Y.U., and the Metropolitan, qualified graduate students can complete the entire program, in two and a half years. This includes two years of graduate study satisfying requirements for the master's degree and a final half-year internship given at the Museum by the Museum staff. Successful trainees received a Master of Arts degree in the history of art from New York University and a Certificate in Museum Training awarded jointly by the two institutions.

We have also received announcements from several departments offering assistantships in the history of art to graduate students; among others are Northwestern, University of Illinois, Indiana University, Tulane, Iowa, Minnesota, Colorado, Michigan, not to mention the well known institutions on the East Coast (Harvard, Yale, Princeton, NYU) and the West Coast (UC Berkeley, UCLA and Claremont). Salaries range from \$1200 to \$1800, some with fee remission. Work

loads average about 12 hours weekly. We remind our readers again of the coming shortage of well-trained teachers of the history of art.

Personnel

George M. Cohen, a member of the art faculty at Northwestern University, is on leave this year as President's Fellow for 1958-1959. The honor is given annually to a member of the faculty who has shown unusual capacity for productive work of high quality, and provides a year's leave of absence with full salary. Professor Cohen is devoting his year entirely to painting. Theodore Halkin, formerly on the Purdue faculty, is serving as visiting assistant professor during Cohen's absence.

Artist Rico Lebrun is visiting professor this year at Yale's School of Art and Architecture. Carl G. Greene, for two years superintendent of buildings and maintenance of the Art Institute of Chicago, has been appointed building superintendent and technical supervisor at the Yale University Art Gallery.

The month-long Festival of Fine Arts at Southern Illinois University during January and February this year saluted "Italy and the Arts". In connection with the program, lectures were given by Peppino Mangravite, painter and chairman of Columbia University's graduate art program; Lester Longman, chairman of the department at U.C.L.A.; and by Dr. John Galloway of Southern Illinois.

Alfred Neumeyer, professor of art and director of the Mills College Art Gallery, returned recently from a sabbatical leave which saw published a monograph on *Greco's Burial of Count Orgaz*, Stuttgart, and a volume *Cézanne Drawings*, New York. Forthcoming in the same series is *Cézanne's Bathers*.

Experiments in simplifying the lost-wax process of metal casting are being conducted at M.I.T. by Alfred Duca, Boston sculptor, on a \$10,000 research grant from the Rockefeller Foundation. Duca has joined the staff of the M.I.T. foundry laboratory as a research associate and will work under the general supervision of

Professor H. F. Taylor and Professor Merton C. Flemings, Jr.

Professor Arnold Flaten of St. Olaf's College in Northfield, Minnesota, conducted a 12-week television series this winter on "The Spirit of Man in Architecture," carried on the Minnesota Private College Hour from Minneapolis.

Among winners in the "Art for Our Town" mural and sculpture competition sponsored this winter by the Munson-Williams-Proctor Institute, were several college faculty members. Norman Daly of Cornell won the \$250.00 prize for the best mural design. James Penney of Hamilton College, won the mural prize for the First Bank and Trust Co. of Utica.

Berthe C. Koch, formerly head of the art department at Omaha University has left to accept a Professorship in the Graduate School at Mankato State College.

Keith Vaughan, distinguished British painter, is visiting Professor for the Spring semester at the State University of Iowa. Frank Seiberling of Ohio State University has accepted the chairmanship of Iowa's Art Department beginning next Fall.

Four leading figures in local art circles have received University of Cincinnati appointments in connection with its new master of fine arts degree program. This will be offered for the first time in September 1959 by the University in co-operation with the Art Academy of Cincinnati. Dr. Walter C. Langsam, Cincinnati University president announced the appointment of Philip R. Adams, director, and Gustave von Groschwitz, senior curator, both of the Cincinnati Art Museum; and Herbert P. Barnett, dean of the Art Academy, as adjunct professors of art, and Julian Stanczak, instructor in drawing and painting, Art Academy, adjunct assistant professor of art. They will be responsible for instruction of the degree candidates during the part of the advanced program given at the Art Academy and the Museum. Members of the UC College of Applied Arts and Graduate School faculty will furnish instruction on the UC campus, including Reginald L. Grooms, professor of art, and Harold S. Nash, professor of ceramics.

Exhibitions

(see also p. 253)

English watercolor paintings from the Norwich School, representing the collection of Mr. Jake Zeitlin, Los Angeles rare book dealer, were displayed during January and February at Pomona College. The Norwich School flourished in the early part of the 19th century. John Sell Cotman was one member of the group.

Touring the U.S. during 1959, is "British Artist-Craftsmen", an exhibition consisting of approximately 200 objects, many of them especially created for the American tour. The show emphasizes decorative arts objects designed by British painters and sculptors. It will be shown at U.C.L.A. next November.

At the Florida State University Gallery, "New Directions in Painting", during March.

One man shows by college faculty members: In December 1958, lithographs, drawings and electron prints by Caroline Durieux of Louisiana State, at the George Washington University Library; paintings and drawings by Kelly Fearing, University of Texas, at Valley House in Dallas; in February, paintings, drawings and etchings by new faculty member, Richard J. Redd in the Lehigh University art gallery; January 5-24, kinetic sculptures by George Rickey of Tulane University at Kraushaar, New York; February 24-March 16, oils and watercolors by Jason Schoener of California College of Arts and Crafts at the Midtown, New York; January 26 to February 14, paintings and collages by Bernard Arnest, Colorado Springs Fine Arts Center and Colorado College, at Kraushaar's. Mount Holyoke during April, "Paintings of Australia" by Sidney Nolan; sculpture by Armin Scheler, of Louisiana State.

Sculpture of Germaine Richier was exhibited at Boston University during February.

Contemporary American Abstract Expressionist Paintings (16 examples, mostly large) were exhibited at Indiana University during March.

An exhibition at the Fogg Museum of Harvard University in February showed 140 works of art owned by thirty-eight Harvard and Radcliffe students of varied incomes and interests. Less than a third of the lenders are Fine Arts majors. It was organized by two Harvard undergraduates, Michael C. D. MacDonald and Michel J. Strauss "with very little official supervision."

Travelling Retrospective Exhibits

The American Federation of Arts under a grant from the Ford Foundation is arranging a series of traveling retrospective exhibitions by artists over forty years of age including, Milton Avery, New York; Andrew Dasburg, Taos, New Mexico; Jose de Creeft, New York; Lee Gatch, Lambertville, New Jersey; Mauricio Lasansky, Iowa City, Iowa; Carl Morris, Portland, Oregon; William Pachner, Clearwater, Florida; Walter Quirt, Minneapolis, Minnesota; Abraham Rattner, New York; Hugo Robus, New York, Karl Schrag, New York; Everett Spruce, Austin, Texas.

After opening in the region with which the artist is most closely identified, these exhibitions will be available at low cost for smaller art centers throughout the country beginning next September. After the first year they will be offered to larger museums.

International

Members of the Society of Architectural Historians will be participating in an 8-day tour of Dublin during June, at the invitation of the Irish Georgian Society. (The group is limited to 31 members partly because this is the capacity of one Irish bus.) The program will show the travelers the most significant Georgian structures in Dublin and the nearby counties, and will be under the direction and guidance of officers of the Irish Georgian Society and Percy le Clerc, Inspector of National Monuments.

Publications

Received: Exhibition catalog and program from the Ohio State Mediaeval conference "The Forward Movement of the Fourteenth Century", sponsored by the graduate school and the faculty Mediaeval Club, October 31-November 1. One session of the conference was devoted to the fine arts and was addressed by Harry Bober, professor of fine arts at N.Y.U. An exhibition "Aspects of Late Mediaeval Art", was held in connection with the conference, and a catalog published with a foreword by Franklin Ludden of the Ohio State art department.

The *New York Times* for Monday, December 8, 1958, devoted an entire page to an article by Milton Bracker, "U.S. Role in the Arts Is Found to Have Increased in Decade Since World War II". The article surveys the present status of government and the arts, and includes some historical background. It should be valuable as a reference to those interested in any phase of the relations between Federal government and art. Reprints are available.

Mr. John Steegman, retiring Director of the Montreal Museum of Fine Arts, has written that he wishes to dispose of a complete set of the "Journal of the Warburg and Courtauld Institutes," vols. I-XX, 1937-57, all in perfect condition and each volume in cloth binding-case. Interested persons should write Mr. Steegman at the museum, 1379 Sherbrooke St. West., Montreal.

A new catalog from The University Prints, 15 Brattle St., Harvard Square, Cambridge 38, Massachusetts, should be available by the time this issue reaches readers. It will contain a number of new subjects as well as a completely revised and expanded Series GM, Modern and American Architecture. All subjects in the collection are offered both as slides and as prints, and one series is available in color.

Received: A beautifully illustrated brochure, "Art at Yale", reprinted from the *Yale Alumni Magazine*, April, 1958. The articles, by Gibson Danes, and Josef Albers, discuss the program in professional

training at Yale, and brief comments on the content of various courses by the instructors who teach them are combined with illustrations of student work from these courses.

Noted among exchange periodicals: *Das Kunstwerk* published in Krefeld and Baden-Baden, always handsomely printed and illustrated, international scope on contemporary art. *Impression*, magazine of the graphic arts, published in Los Angeles, continues its high quality.

College Trained Sculptors

We asked Elizabeth Shaw who sends out the publicity for the Museum of Modern Art if she could find out which of the people represented in the Museum's exhibition, "Recent Sculpture—U.S.A." (opening May 12, 1959), had had college training. Here is the list:

Oliver Andrews, B.A., Stanford, teaches at UCLA; Ruth Asawa, Milwaukee State Teachers College; Leonard Baskin, NYU and Yale, teaches at Smith College; Sandra Beal, Art Institute of Chicago and U. of Chicago; Dorothy Berge, B.A., St. Olaf; Harry Bertoia, Cranbrook; Kent Bloomer, MIT and Yale; Norman Carleberg, Minneapolis School of Art and Yale School of Design; Lindsey Decker, State University of Iowa, teaches at Michigan State; Dorothy Dehner, UCLA and Skidmore; Karen Devich, U. of Minnesota and M.A. from U. of Arizona; Ludwig Durnanek, Vienna and Worcester Art Museum; Robert Engman, R.I. School of Design, Brown and Yale; Betty Feves, B.A. Washington State, M.A. Columbia; Jean Follet, U. of Minnesota; Sidney Gordin, Cooper Union; Angelo Granata, S.U. of Iowa; Dimitri Hadzi, Cooper Union, Brooklyn Museum School; Tom Hardy, U. of Oregon; Paul Harris, U. of New Mexico; David Hayes, A.B. Notre Dame, M.F.A. Indiana; Edward Higgins, U. of North Carolina; Richard Hunt, Art Institute of Chicago; Marion Jacob, B.S. Wisconsin State, Cranbrook; Louise Kaish, Syracuse; William King, U. of Florida; Gabriel Kohn, Cooper Union; Harold Krisel, Institute of

Design, Chicago; Barbara Lekberg, S.U. of Iowa; Seymour Lipton, Columbia; Arlene Love, Temple; Joseph Antonio Messina, Cooper Union; Marianna Pineda, Bennington, U. of Calif., Columbia; William Reimann, Yale, B.A., student B.F.A.; George Rickey, Oxford (England), teaches at Tulane; Bernard Rosenthal, U. of Michigan; Abe Satoru, California School School of Fine Arts; Moses Richard Schultz, Institute of Design, Chicago; Stephanie Scuris, Yale; Jason Selye, A.B., Cornell; Jack Squier, Indiana; Jane Teller, Bernard; Elbert Weinberg, Hartford Art School, Yale; H. C. Westermann, Art Institute, Chicago; James Wines, Syracuse; Jack Zajac, Claremont Graduate School; Laura Ziegler, Ohio State. An impressive list but, in all fairness let it be noted that it omits such distinguished sculptors in this exhibition as Calder (he has a degree in engineering from Stevens), Galleri, Harkavy (Art Students League), Lipchitz, Nakian, Nivola, de Rivera, Smith, and Stankiewicz.

Summer Courses in Europe

The Institute of Fine Arts, New York University will offer two courses in Europe this summer. Philip Pouncey, Associate Keeper, Department of Prints and Drawings of the British Museum will conduct a colloquium: *Italian Drawings of the Fifteenth and Sixteenth Centuries*. At British Museum July 1, four or five meetings weekly for three weeks. Professor Emeritus Guido Schoenberger of the Institute of Fine Arts will conduct a colloquium: *Romanesque and Gothic Architecture in the Rhineland and along the Main*. Beginning August 1, headquarters Frankfurt with visits to local sites. Information at Institute of Fine Arts, 1 East 78th Street, New York 21, N.Y.

Absent Editor

As this issue goes to press, the editor will be travelling in Italy. His colleague, Henry Smith, will look after the Summer issue, and if necessary forward correspondence and manuscripts overseas.

BOOK REVIEWS

Bernard S. Myers

The German Expressionists: A Generation in Revolt

401 pp., 369 ill. (36 in color), New York: Frederick A. Praeger, 1957. \$15.00.

In recent years the lines dividing various approaches to the history of art have been more clearly drawn. Different movements, especially in modern art, have been associated with particular approaches. So persistent has this been that sometimes the art is confused with the approach. Cubism is habitually discussed in terms of a formal development, the Fauves in terms of Bergsonian aesthetics, and Futurism must bear the burden of political revolution and "the machine." German Expressionism has its own unvarying approach: it is the movement par excellence for the discussion of "social factors." This methodological eclecticism, choosing the method for the moment, has its disadvantages for a serious appraisal in the history of art. An author concerned with social and psychological motivation need not consider artistic achievement aside from how completely, to his way of thinking, the motivation he has hit upon is made clear. Value, in this way, becomes of purely local consideration. On the other hand, an author preoccupied with formal developments can be so carried away by the seemingly inevitable march of form that he may forget that the works were created by an artist, not produced by a plant. What would happen if these methods were scrambled is a happy subject for speculation. The works of the Brücke painters, for example, looked at apart from their brooding contemporary overtones—as doubtless one day they will be—might provoke some revealing thoughts about the nature of the movement and the relative quality of some of the artists within it.

Mr. Myers in his handsomely printed and lavishly illustrated volume strays not a bit, however, from the usual approach. His book begins with a discussion of the

social and theoretical background, and the author is frequently entangled in matters psychological and sociological throughout the work: ". . . the deep confusion in Germany at the end of the nineteenth century," he writes, "simultaneously produced social realism and mysticism, as well as German Impressionism, as antecedent to Expressionism." The "confusion" was climaxed by a sense of materialistic restriction and repression, and this in turn produced Expressionism. The author then proceeds to document both the artistic growth of a variety of artists and their acceptance or rejection by official organizations and the public, confusing somewhat two yardsticks of success.

In the documentation of this history, Mr. Myers has mustered a very great quantity of information concerning people and events, so much, in fact, that at times he seems embarrassed to know just what to do with it all. But he has put it all down, and almost any question concerning what went on will find its answer in the book, sometimes in two or three places. As a source of information the book will be of considerable value.

Possibly of even greater interest, however, is the abundant spread of illustrations of generally good quality, which in themselves tell much about the history of the movement. There are many prints reproduced as well as paintings, early and late, and a gratifying number of the paintings are reproduced in color. Unfortunately they are arranged in such a cumbersome fashion that this important part of the book is very difficult to use. It is the fault of the publisher, surely, not the author, that the illustrations are divided into groups on the basis of the process of reproduction. The work of one painter may thus appear in four different parts of the book. Although the author has devised a code for locating the errant illustrations when they are mentioned in the text (there are four separate lists of illustrations, otherwise), it is a distracting and labori-

ous procedure to follow. How much more illuminating it would be to see the paintings of one man, if not the graphic art, grouped together.

Regrettably this fragmentation of material is not reserved for the illustrations alone. Treating a subject as broad as Expressionism with its groups and individuals and complex background is a mighty undertaking, especially when the study is to include many short monographs as well. In the task of giving unity and continuity to this vast material, Mr. Myers has not achieved a marked success. The broad organization is planned with five general headings: The Background, Independent Expressionists, Die Brücke, Der Blaue Reiter, The Revolution and New Objectivity. But these headings are not sufficient to hold together the diverse sorts of material their sections contain. The great number of separate chapters—there are thirty-five—overshadows the larger plan, encouraging repetition or, worse, the saving up of some pertinent information to enliven later spots. The exact nature of Van Gogh's influence, for example, is discussed several different times, and the organization and exhibition problems of the German art world at the end of the century are described in recurring rhythm throughout much of the book. This does not make for agreeable reading.

But the serious result of this organization of material is that no coherent notion of the spirit the author confidently labels Expressionist emerges. At every turn there is a qualification or a shift in terms, until one wishes that the author would sit down for a while to talk in his own words directly with the reader about basic concepts and large issues. With a solid foundation thus established he could go on to talk about individuals as individuals without needing to explain each time the nature of influences and what is more or less Expressionistic.

From the first chapter on the "Historical Background" one might conclude that Expressionism was the specific outcry of, as the title suggests, a German "generation in revolt." It was a revolt against restriction and repression of all sorts, and above all

against materialism. But as the book progresses, Expressionism becomes a kind of mystique which artists manifest to a greater or less degree. While this latter may be the case, one wonders whether by this time in the century this elusive spirit might not be described rather more specifically. Part of the problem is Mr. Myers' satisfaction with abstract labels. Few paragraphs escape such general terms as Naturalism, Objective Naturalism, Romanticism, Classical or Idealistic Romanticism, Impressionism, Mysticism, Symbolism, etc. Mr. Myers is, in other words, a devotee of "ismic," the special language of the historians of modern art. But this language does not allow for really nice distinctions and effectively undermines any effort to make a fresh and revealing statement.

The German Expressionists absorbed more from art than they originated, yet produced in their compulsive way an art of distinctive flavor, as a glance at the illustrations in this book proves. It is not principally owing to the fact that they were opponents of "French formalism," as Mr. Myers suggests, for in all countries there had been for some years a search for new spiritual content. In France itself, the art of Rodin, Carrière, Redon, the Nabis, Rouault, to name but a few, could hardly be called formal in its aim. As for spontaneous painterly values, the Italian Scapigliatura, the Monticellian painters of Provence, or even the photograph-con-brio portraits of Boldini and Sargent had set well established traditions. Even the preoccupation with erotica and the *femme fatale*—what Mr. Myers calls the "man-and-woman problem"—had its general diffusion quite beyond Munch and Ensor. There were, for example, the shocking prints of Felicien Rops and the later grim works of Arturo Martini.

One is forced to conclude what Mr. Myers does not say: that there was a widespread movement in art devoted to the expression of profound inner feelings, of which the German Expressionists were only one part. They had no corner on "Expressionism," but were characterized by their devotion to certain ideas and particular states of mind. If this were not so,

one would have to accept the tacit suggestion that exuberant joy or self pity and utter despair are the only emotions worthy of the name of free expression in art. All other emotive art must be either decorative or simply formal. It might be more useful to speak consistently of "the German Expressionists," when referring to this special content, and save the suggestive word "Expressionism" for the wider use it once had.

Mr. Myers is at his best in discussing the works of prominent individuals in the movement. Here, as he methodically surveys the activity of the artists, his devoted study and appreciation show through. He is sensitive to the almost pathetic optimism that characterized the efforts of the early painters, an element often overlooked. "Expressionism," says he, using the word in his mystical sense, "flames as long as there appears to be any hope of regeneration of mankind and then, influenced by the objective situation, yields to a period of despair." He is least helpful, probably, in his unenthusiastic and not very well informed view of the nineteenth century background. His discussion of German painting, based principally on the judgments and categories of Max Déri, is almost all dark to contrast with the all light movement to follow.

But on the whole, this ambitious book will be a useful source of reference. It cannot, however, be considered a definitive work on the German Expressionists. That so lavish and uncritical a book, and many more besides should now be published on this group of German painters, is of provocative interest. In a very short space of time it has become the most thoroughly published school of modern painting, right down to its minor figures. A reflection of the present vogue for the movement among collectors is the fact that the slightest drawing by a member of the Brücke now brings its dealer a handsome sum. But one wonders if it is as much a genuine artistic reappraisal as a sentimental identification with "a generation in revolt." At this moment when hysteria has become intellectually respectable, and reckless young artists try desperately to construct them-

selves an anarchist Bohemia within the safe structure of the Fulbright Program, the most brutal and destructive aspects of the earlier painting serve as useful models for an artificial reality. Solid bankers and sound business men buy these images of protest and anguish with satisfaction, and doubtless secretly tell themselves, "How like myself."

Much of this captive exuberance and terror, like warmed over anger, is likely eventually to seem more histrionic than expressive when looked at with less enchanted eyes. It is then that some of the painters will take their place as universal artists, quite aside from the local situation that motivated them, and the rest will fall back into a well earned oblivion or serve only as useful voices in recounting the history of their period.

JOSHUA C. TAYLOR
The University of Chicago

Peter Selz

German Expressionist Painting

xx + 379 pp., 180 pl. (38 in color), Berkeley and Los Angeles: University of California Press, 1957. \$18.50.

This book is a scholar's delight: a serious and rigorous study of the development of Expressionist painting in Germany and Austria from about 1900 to the end of the first World War. It is arranged around six main themes in twenty-five chapters in workable compromise between the demands of "horizontal" and "vertical" art history; that is, the development in broad movements as against the growth of individual artists.

Three appendices provide important source material and a table of participants in the major group exhibitions (corrected in a reprint subsequently distributed). The notes are elaborate and useful, but they would be much easier to find if Panofsky's system (*Early Netherlandish Painting*) had been used, indicating the text-page at the top of the relevant page of notes. The bibliography is a model of completeness and of organization. The color plates, conveniently grouped at the back, are of excellent quality.

The first section comprises a valuable survey of German art criticism and aesthetics relevant to Expressionist art. Lips, Riegl, and Worringer are among the chief protagonists, and though Wölfflin's method was important, Mr. Selz sagely observes that "his striving toward a 'history of art without artists' shifted the emphasis away from the artist's individual contribution." Among the fruits of the author's research in German criticism, none is more delicious than an item about Bode's opposition, as late as 1914, to installing the Isenheim altarpiece in the Kaiser Friedrich Museum, and Beckmann's futile plea to reconsider.

The early formation of the Expressionist painters receives elaborate attention, and much of the information is new, at least to this reader. Masters like Hoelzel and developments like the Worpsewde group at the turn of the century are studied for their impact on Nolde and Modersohn-Becker, while illuminating connections are established between Klimt and Hodler and their influence on Kokoschka and Schiele. Of particular interest is Kokoschka's acknowledgement of his spiritual debt to Austrian baroque: he was born near Melk, and the eighteenth century painter Maulpertsch deeply affected him. German historians have long insisted on the importance of Hans von Marées as an inspiration to painters of our century (Beckmann, for example); and now this very German Puvis de Chavannes is seen in proper perspective, perhaps for the first time in the English language.

Mr. Selz brings to this study the understanding of a native German, and he contrives to discuss things invisible without murkiness or obfuscation. His English style, however, lacks in grace what it achieves in clarity. Yet he is brave enough to go beyond description and enter into critical analysis of works he has selected with great discrimination: an analysis which illuminates the spirit, and avoids the hollow triumph of reducing the work of art to a formula or to a German noun capitalized and gone abstract.

There is a special pleasure, while reading a text, in having a good idea of your own and then discovering that the author beat you to it. (This proves, of course,

that the author is very bright.) Be that as it may, I was happy to find Schiele's *The Artist's Room* (pl. 56) compared to today's Bernard Buffet; as Kandinsky's first non-objective watercolor (pl. 82) might have been compared to a Gorky, and Kirchner's unusually lush *Nude with Hat* (pl. 47) to a Rouault watercolor *Woman with Hat* (1908), and the narrowly framed old woman in Jan Toorop's *The Young Generation* (pl. 17) to Edvard Munch's very late self-portrait with the grandfather clock.

Though German Expressionism did not cease in 1920, it was vigorously challenged by other movements about that time, and Mr. Selz does well to stop there. In some later history, however, Adolf Hitler deserves a footnote, not only for his adulation of German and Austrian painters, like Hans Makart, whom the Expressionists rightly considered 19th century obstructions to progress, but also because the Nazi theory of Degenerate Art fell apart in the case of Lovis Corinth, one of Expressionism's immediate precursors. As Corinth's early work was no more "degenerate" than that of Millet, he was declared off limits only after a certain year in mid-career.

I found one typographical error: Gauguin's *Yellow Christ* dates 1889, not 1899 (pl. 14 and list of plates, but correct in the text, p. 50). The date of Slevogt's *Uniforms* (pl. 8) seems to be 1909, not 1903. On a more general level I would emphasize more than Mr. Selz the difference of cultural climate between Germany and Austria: I do not agree with his implication (p. 147) that the separation of the two countries is mainly political. But these are very small potatoes in a garden of abundance.

S. LANE FAISON, JR.
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Saito Seijiro, Yamaguchi Hiroichi, Yoshinaga Takao, editors; Roy Andrew Miller, translator

Masterpieces of Japanese Puppetry: Sculptured Heads of the Bunraku Theater

91 pp., 70 ill. (32 in color), Rutland, Vermont: Charles E. Tuttle, 1958. \$35.00

The art of puppet making in Japan cen-

ters most particularly around the sculpturing of the head. The body itself, usually hidden by the voluminous robes characteristic of the Japanese theatre, is of secondary importance; it is often virtually non-existent. For this reason, the sub-title of the present volume more precisely represents its contents than does the title itself. Actually, *Masterpieces* is a collection of thirty-two color plates representing so many puppet heads, supplemented by twenty-six collotype figures showing puppets and puppeteers in action. On page ninety appear twelve additional heads in black and white. There is an introduction sketching the historical background against which the puppet theatre evolved in Japan and giving something of a general discussion of it. This is a limited edition of 375 copies, bringing together under one cover the same heads that appeared between 1953-1955 under the Japanese title *Bunraku kashira no meisaku* in five fascicles published by the Mainichi newspaper.

The fact that this is a de luxe edition is at once apparent in the striking cover done in a dark red, silken material broken by a band of contrasting red Japanese paper on which are embossed the outlines of two puppet heads. The quality of the volume is further attested by the excellent paper used and the fine typography. Large margins do not permit the printed portions of the folio pages to become over heavy and reflect the good taste of the publishers. The plates themselves are technically excellent, and though the present reviewer has not had the opportunity of checking them against the actual heads, they compare favorably with the reproductions in the original Japanese edition.

Puppet heads will appear to many, and with some justification, to constitute an esoteric if not secondary form of art. Certainly it is true that even in Japan interest in them is a restricted one. Art lovers and puppet connoisseurs will of course have special interest in this volume, but its appeal to the general public will be as restricted in Japan as it doubtless will be abroad. Be this as it may, puppet heads do stem from a by no means minor current in Japanese art, and they have the prestige of roots which go back to a very respectable

past. The puppets underwent their greatest development around the eighteenth century. However, they reflect much earlier influences. Obvious is the relationship between the puppet heads and the ancient *gigaku* masks used in the Nara period. These masks relied for their effect on a certain distortion or exaggeration of the features. They were painted, and the extravagant traits, although immovable, profited by the play of shadows to increase the gamut of expressions. Later, the craggy eyebrows and the huge noses of these masks gave way to a kind of stylization under the refining influence of the lyric drama (*nō*) around the fourteenth century.

Puppet heads, therefore, may be thought of as masks in the round, reflecting in many ways the exaggeration of the early *gigaku* techniques as well as the refined stylization of the *nō*. But the heads evolved still further. They were provided with hair in the form of changeable wigs and with a movability of eyebrows, mouth, and eyes that lent to them a startling effectiveness. The manipulation of such complicated contraptions was itself to become an art and audiences were often as much interested in the dexterity of the puppeteer as in the actions of the puppet itself.

The puppet theatre is intimately involved with the development of the popular Japanese theatre, the *kabuki*. There were numerous, mutual borrowings that ultimately enriched both forms. The puppets in their growing realism tended to approach the living actor, who in turn mimed for greater effect certain movements of the puppets. These latter by the very fact that they were but manipulated pieces of wood enjoyed an unrivaled freedom of expression at a time when the government was enforcing the strictest kind of vigilance in the domain of artistic expression. Moreover, the very fact that they were merely dolls freed the puppets from the requisits of realism imposed on the human actors. They existed in a kind of pure art world where they could express the very essence of dramatic art. But such techniques naturally tended toward rarefaction, and in present day Japan only one (state subsidized) puppet

theatre regularly offers performances. In view of the decreasing interest in this traditional art form, the editors have been led to provide a record of one aspect of its artistic achievement.

The superior quality of this publication makes adverse criticism a kind of quibbling. However, one or two points may be brought up under the title of purely personal observations. Since the present collection of heads is meant to be a "permanent record of a rapidly disappearing art form" and since the edition is artistically and technically so well presented, it seems unfortunate that the editors did not see fit to use the appropriate diacritical marks in the spelling of Japanese words. Furthermore, the reader who wishes to continue his reading on the subject of puppets might have found even a summary bibliography profitable. Also, the notes to the plates could have been more purely factual. To the average viewer, such additions may seem like scholarly fastidiousness, but they would have made the volume as useful as it is beautiful. Moreover, the above suggestions do not appear to be too exaggerated when it is noticed that none of the frequently appearing Japanese titles is given even a tentative translation and only readers possessing a knowledge of Japanese can be expected to cope with them. It would seem, therefore, that this book is essentially meant for connoisseurs. Such remarks, however, are not meant to denigrate a truly handsome volume and art lovers will certainly not be deterred by such details.

E. DALE SAUNDERS
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Hans Huth

**Europäische Lackarbeiten, 1600-1800;
Möbel von David Roentgen; Friderizianische
Möbel (Wohnkunst und Hausrat: Einst und
Jetzt**

ed. Heinrich Kreisel, no. 16, 22, 32)
Darmstadt: Franz Schneekluth Verlag, 1955-
1958. DM 4.80

One of the most valuable undertakings of recent years for the history of the decorative arts has been Heinrich Kreisel's

collection of small books entitled *Wohnkunst und Hausrat*, which now numbers more than 32 volumes. With 32 to 40 pages of text and 20 pages of good illustrations per book, they are predominantly devoted to German subjects, but Pierre Verlet has contributed a volume on Riesener and John Lowe a monograph on Chippendale. Slim pocket books designed for jet-age reading, they are nevertheless surprisingly thorough as to text and bibliography.

Hans Huth, the distinguished research curator and acting curator of decorative arts of the Art Institute of Chicago, who was formerly a museum official of Berlin, has written for this collection three volumes concerning the 18th century, one of which is devoted to a technique, another to a style of cabinet making and a third to a great furniture designer.

The first is a survey of European substitutes for oriental lacquer work. Beginning with early 17th-century efforts at jpanning and concluding with Victorian *papier-mâché* decoration, the author has sifted his great knowledge of the subject for the outstanding manifestations of the technique in the 18th century. Along with the well known French and English *chinoiserie* furniture and the Pontypool tole ware the book includes information on the less familiar activities of Germans and the Flemish makers of "bois de Spa," on decoration with varnished engravings and the international repertory of recipes and formulas.

In *Friderizianische Möbel* Hans Huth examines the style of decoration which Frederick the Great and his architect Knobelsdorff created for the Potsdam palaces in the period 1740-1760. One of the great schools of German cabinet making in the 18th century, North German production has been neglected by collectors and scholars in favor of the schools of Bavaria and the Rhineland, perhaps because a few unhappily proportioned and bewilderingly ornamented pieces were long ago given a fatal publicity.

By taking the really fine conservative work of Nahl and Hoppenhaupt the Elder (best known for his pattern prints) Huth

shows the sensitive qualities of Northern line which give these tables, commodes and armchairs the look of a wind-swept rococo, so different from the French designs that inspired them, and relates this furniture to the wiry elegance of the great rooms at Schloss Charlottenburg and Sanssouci for which they were created. Since much of these men's work, together with that of the Swiss Kambl and the brothers Spindler from Bayreuth, who followed them, was destroyed in Allied bombings of Berlin, Hans Huth has rendered a great service by setting down his recollections and impressions of what existed when he left Germany just before World War II.

In his third contribution to the *Wohnkunst* series the author returns to the subject of his first important publication, now a classic in the literature of the history of furniture, *Abraham und David Roentgen und ihre Neuwieder Möbel Werkstatt* (Berlin, 1928). These two Moravian cabinet makers, father and son, working in the tiny Rhineland principality of Neuwied, whose activity extends from about 1730 to 1795, represent one of the great creative forces of the period in Europe. Since Heinrich Kreisel, editor of the *Wohnkunst* collection, had already contributed a volume on the father, Abraham Roentgen, Huth has restricted his study to the work of the son.

David Roentgen, whose 18th-century fame and honors are comparable to those of Chippendale, had as his clients some of the major figures of the continent and employed at the height of his career a staff of 40 workmen, only to be ruined a few years later by the French Revolution. His popularity was based largely on the extraordinary pictorial marquetry which he worked out with his helper Januarius Zick and the wonderful complexity of his system of locks and mechanical innovations. Roentgen's early work, like that of his father, was an amalgam of sumptuous English and Dutch rococo elements on a traditional Rhenish base. Later he followed French fashions, but never like his German contemporaries Oeben, Carlin, Weisweiler and the immortal Riesener, became absorbed into the French school.

He preferred to maintain his Germanic identity as the Prussian consul in Neuwied, taking wagon trains of furniture to Paris to sell to Marie Antoinette and Louis XVI and making yearly visits to St. Petersburg, where Catherine the Great paid fantastic prices for his magnificent desks and tables, some of the best of which can now be seen in the museums of Boston, Chicago, Washington and New York. Some of these are illustrated here among a group of pieces that did not appear in the earlier book.

ROBERT C. SMITH
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Joshua C. Taylor

William Page: The American Titian

xxiv + 293 pp., 56 ill., Chicago: University of Chicago Press, 1957. \$8.50

The misfortune which darkened William Page's personal life did not spare his paintings, either. Many are irretrievably lost, others have deteriorated and are now scarcely more than ruins. For in the firm belief that he had discovered the secret of Titian's color, Page experimented with technically unsound methods of glazing which led to a rapid darkening of the picture surface. Yet his few masterpieces give sufficient proof of his talent to rank him among the outstanding American painters of the nineteenth century: a brilliant study of two young New York street vendors, a sensuous "Cupid and Psyche," the arresting portrait of his (third) wife posed in front of the Roman Colosseum, and his own handsome self-portrait. The discrepancy between promise and fulfilment has always baffled the critics. Enthusiastically praised by some of his contemporaries, he was roundly condemned by others, and was forgotten long before he died.

Rediscovered in the recent past, Page has become the subject of a sympathetic, though by no means uncritical, book by Joshua C. Taylor. The author has studied the surviving works and combed through the journals and literary documents of the time. Moreover, he was granted access to the voluminous collection of letters, man-

uscripts, and drawings preserved by the artist's descendants, for the most part previously unpublished material. The resulting book is well balanced and highly readable despite occasional lengths. It illuminates the artist and his society, and reflects the maturity American art history has achieved in our generation, for thirty years ago such a publication would have been well-nigh impossible.

Dr. Taylor sees Page's artistic concepts based on the attempt to reach spiritual depth through the most careful study of natural, objective forms. The artist did not hesitate to use photographs of his sitters in his endeavor to give as accurate a likeness as possible, while endlessly laboring over his color in order to bring out an awareness of inner structure and, as he thought, character.

Elizabeth Barrett Browning, like her husband an ardent admirer of Page's work, has described him as "an earnest, simple, noble artist and man, who carries his Christianity down from his deepest heart to the point of his brush." Page had long been connected with Transcendentalist circles in New England—mainly through his life-long friend, the poet James Russell Lowell—but found full confirmation for his ideas only when Hiram Powers, the sculptor, introduced him to the teachings of the "New Church." He became a faithful follower of Swedenborg, whose doctrine of science as the hand-maiden of religion was particularly useful to this "idealistic artist seeking a rationale for his modern interest in the particularities of nature." At a time when an increasingly materialistic America insisted on objective realism in art, Page was bound to meet with lack of understanding and outright rejection.

Yet he refused to compromise despite the lack of commissions and the ensuing financial hardships. His insistence that the work of art should be looked upon as a functioning creation existing in its own right rather than as a copy of something else is reminiscent of Emerson's dictum that creation, not imitation, is the essence of art, and has found an echo in the art of later generations.

The well-printed book is provided with an excellent "catalogue of works" which should prove useful in further research. The illustrations present Page's major remaining paintings and a number of sketches, but in view of the significance of color for his work it must be regretted that not a single color-plate was included. The chapters dealing with the American artists' colony in Rome during the 1850's (of which Page was such a prominent member) and with his theories of art are particularly impressive, as are Dr. Taylor's sensitive analyses of individual paintings. He leaves the reader convinced of the justice of his concluding summary: "We can be grateful for the notable contribution [Page's] successful paintings make to the none-too-large repertory of inspired American works and regard with sympathetic understanding his noble failures."

WALTER L. NATHAN
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Robert Goldwater

Paul Gauguin

The Library of Great Painters, 160 pp., 120 ill. (63 in color), New York: Harry N. Abrams, n.d. \$15.00

John Rewald

Gauguin Drawings

140 pp., 129 ill., New York: Thomas Yoseloff, 1958. \$7.50

These two books on Gauguin, each very good in its way, differ markedly in format. The Goldwater volume is one of a popular series of color albums published by the very reliable Abrams house. The other, smaller book is a documented catalogue of 126 Gauguin drawings illustrated in black and white. But despite such differences, the texts by Robert Goldwater and John Rewald reveal a striking similarity in the conventionally censorious view they take of Gauguin's character.

At the beginning of his 14-page commentary, Mr. Rewald sums up the personality of the painter in these words: "Domineering by instinct, ferociously ambitious and at the same time childishly

naïve, almost brazen in his self-confidence and yet subject to profound discouragements, shamelessly indulging in self-pity while proclaiming that the artist's calling set him outside the obligations and rules of modern society, entitling him to privileges while releasing him from the burden of responsibilities, always ready to justify his behavior as the artist's right to be different, . . . always inclined to give in to illusions, to confound wishful thinking with reality, . . . the greater his misery, the more ardently he immersed himself in fantastic schemes." (In his monograph of twenty years ago, Rewald's tone was, I believe, rather more sympathetic and less disapproving of Gauguin's "unfortunate dispositions.")

Robert Goldwater speaks in much the same terms of Gauguin's naïveté, self-delusion, and romantic egotism. He adds, however: "On the other hand there is no doubt that he made sacrifices for his art, that both spiritually and physically he suffered in order to go on painting. The difficulty indeed is to get at the nature of that alternation between play-acting and internal anguish, and to perceive that the artist underlay both." While Mr. Goldwater's appraisal of Gauguin's character is fair-minded enough, I wonder a bit whether it really would have been better for all concerned if Gauguin had been more genuinely practical and sensibly down-to-earth, as the critic often seems to imply.

Goldwater's position on the paintings is frequently like that of Pissarro, who found Gauguin's synthetist-symbolist tendencies politically as well as aesthetically suspect. He is quite wary of Gauguin's mysticism and the painter's dream of an Eden where the joy of living is not debilitated by money troubles or tradesman morality. Goldwater therefore prefers the paintings which he presumes to come closest to direct observation, though these are not necessarily the artist's finest work.

Mr. Goldwater is also suspicious of Gauguin's "programmatic" theorizing, though actually Gauguin's concern for "synthesis" (which I take to mean a return to the form-defining convention of line *without* sacrificing what the Impres-

sionists had learned about color) was perfectly plausible (if not uniquely his idea) and eventually led to his mature style, which exhibits exactly the blend of color resonance, bodily weight, and patternistic expression that he was seeking earlier in Brittany. The patternistic or decorative element which he discovered in Oriental, Byzantine and Egyptian art was assimilated with less success in the Pont-Aven experiments than in the subsequent works of the 'nineties, yet this "exotic" strand was not only finally mastered but became an extremely important part of the legacy of modern painting and printmaking.

Finding himself in little sympathy with either the emotional or the theoretical side of the artist, Mr. Goldwater seems to take the position that Gauguin might better have remained an Impressionist with a purer eye for the actual, truer to the influence of Pissarro and Cézanne. But Gauguin's unique achievement is his "decorative" style of figure painting, which opposed Impressionism's here and now realism and "need of probability" with a bold and skillful blend of patternization and monumentality. Goldwater does touch on the problem of combining solid form and flat pattern ("this seems the problem the Post-Impressionists so often posed for themselves"), yet insufficiently recognizes that Gaugin's eventual ability to combine pattern and bulk is almost unexampled in modern painting.

Illustrative of Mr. Goldwater's politely debunking approach to much of Gauguin's imagery is his commentary on *Reverie*, a painting of a Tahitian woman dressed in scarlet and sitting in a rocking chair. Moody and pensive, "there somehow hangs [over her] a veil of melancholy." Gauguin "may talk of the unself-consciousness of the Eve of Oceania, but he does not paint her. . . . This woman . . . is surely no spontaneous savage. Baudelaire, who like Gauguin had a longing for the primitive, and who in esthetic theory is one of the painter's immediate ancestors, would have recognized and greeted her: she seems at the mercy of that most civilized of all maladies, the poet's own—ennui." While it is perfectly

true that Gauguin frequently chose to paint brooding, rather inert figures, his Polynesians are not usually self-conscious, nor, to judge from the photograph of a young Marquesan woman shown on page 40, were they purely ideal creations of a man whose vision was clouded by *fin de siècle* languor. After all, the people of the Islands, whose independence was lost before the artist arrived among them, had reasons of their own for apathy. They were, like the Breton peasants, anachronistic remnants of a doomed pre-modern culture.

The Goldwater book is in three main parts. The introductory essay is especially interesting for its choice and layout of excellent black and white illustrations. On two facing pages, for instance, are the *Carrière* portrait of Gauguin, a symbolistic self-portrait, and a striking photograph of the artist, looking very much like a character out of Proust. Another grouping, illustrating Gauguin's repeated use in different media of a successfully conceived pictorial motive, brings together an oil, a painted relief carving and a catalogue decoration (apparently from a lithograph) —all employing the same *Art Nouveauish* Woman in Waves. Then there are comparisons of Gauguin's and Van Gogh's renditions of the same subject. It is also interesting to see samples of Bernard's "cloisonisme" and some good examples of Gauguin's sculpture (mostly ceramic and terra cotta).

There is a detailed biographical chronology, and a fine section on Gauguin's woodcuts and watercolors, containing one page of text and fifteen color illustrations. Goldwater notes that "the most important of Gauguin's woodcuts were done . . . in Brittany, after his first return from Tahiti," i.e. in 1894. But the captions to all the woodcuts shown in this section pre-date them 1891-93.

The remaining two-thirds of this rich book contains forty-eight tipped-in color plates of the oils, with brief commentaries facing. The arrangement is chronological (starting with the glum pregnant nude of 1880) and the selections are usually good

ones. (They are the same as those in the 50¢ Abrams *Gauguin*, plus about thirty more.) The variety shown in Gauguin's efforts of the 1880's (realist nude, impressionist landscapes, Cézannesque still life, a Munch-like interior, an early self-portrait which in its interweave of large planes as well as color tonality presages Picasso's blue period, a lush Martinique landscape of 1887 which already suggests tapestry, and finally the "synthetist works from Brittany) illustrate forcibly the restless experimentalism of the years prior to Tahiti.

The new Rewald publication on the drawings is not the eye-catcher that the big Abrams volume is, but it is an important book and throws much light on Gauguin's approach to form and composition. Gauguin's best paintings are based very solidly on conceptions arrived at initially through drawing. His preference for closed forms places him in the ranks of the classical painters. But his special gift as a draftsman was his ability to compose figures whose form "respects the picture plane" without losing its suggestion of volume. Interesting and strong as two-dimensional shapes, these figures lent themselves to successful combination and larger compositional groupings. Gauguin's strongest works owe much of their power and coherency to his sense of line as an abstract formal convention and to his decorative organization of overlapping and interweaving forms which first took shape in drawings. Of particular interest in this connection is Rewald's account of Gauguin's first response to the visual stimulus of Tahiti: "Gauguin apparently started to draw a great deal before he touched his brushes." The evidence for this comes from one of the artist's first Tahitian letters: "'Not yet a painting but a host of researches which may prove fruitful; a great many documents which will serve me for a long time, I hope. . . .'"

Because Gauguin made repeated use of his most successful drawing ideas, in different combinations and in different media, Rewald has this to say: "The 'repertory' of figures, attitudes, gestures, details, etc.,

which Gauguin thus assembled . . . , was indeed to serve him for many years." And this method of working Mr. Rewald regards as unadventurous. "Once he had constituted his 'repertory' of Tahitian observations, occasionally developed into more elaborate and larger drawings, he used it with little changes throughout his work. Since he was not primarily a draftsman and possibly had only through great efforts achieved some gratifying results, he must have considered it 'safer' to incorporate into his compositions elements he found satisfying . . . rather than search for something new and different." On the other hand, Gauguin's repeated use of his favorite drawings might be attributed to his combination of romantic idealism and sense of practical enterprise.

The drawings reproduced in the Rewald volume break down as follows: thirty from the period 1880-91, fifty-six from the first Tahitian years (1891-93), five from the interval in France (1893-95), and thirty-five from the final South Seas period (1895-1903). The author admits that "many of the dates here assigned to individual works are based on deductions and stylistic considerations rather than on known facts, since Gauguin's drawings are practically never dated." It is a pity that some of the watercolors, pastels and gouaches are not reproduced in color; the price of the book remains fairly high anyway, presumably because, without color, an art book cannot anticipate large popular sales.

In addition to his comments on the drawings (into which classification is put everything except prints and oil paintings), Mr. Rewald touches briefly on Gauguin's lithographs and woodcuts. He points out that even the woodcuts—"an altogether new departure"—share with the drawings "the distinguishing features of [Gauguin's] art: a tremendous gift for simplification, a delight in playing with forms—opposing dark masses to delicately treated areas—a European sensitiveness combined with 'barbaric' subjects." Mr. Rewald however seems to regard this as a positive combination, where-

as Mr. Goldwater gives the impression that in this as in most things Gauguin was at the mercy of soft-headedness and inconsistency.

Of the Post-Impressionist painters, Gauguin remains in numerous ways the most problematical. Not only is his art, in some of its aspects at least, under a shadow of suspicion for many critics, not only does his "strange and powerful personality" still seem to demand to be judged—but all the vast questions concerning the modern artist's relation to society, to tradition, to nature, to ideas, the form-content equation, and the relevance to painting of thought and theory versus instinctual, unconscious or occult factors—all such matters come to mind in approaching the art and personality of Paul Gauguin. It is good to have these two new books, for the enjoyment their fine reproductions will give, for their intrinsic value to scholarship, and for reviving some important and timely questions which are by no means settled.

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Grant Carpenter Manson

Frank Lloyd Wright to 1910: The First Golden Age

Int. by Henry-Russell Hitchcock

xii + 228 pp., 135 ill., New York: Reinhold, 1958. \$10.00

In recent years the continuous flow of writing either by or about Frank Lloyd Wright has become a virtual flood. As one might expect very little of this literature has been of a critical nature nor in the final analysis will it be of any lasting value. With the exception of occasional studies such as those by Tselos and a few others, we know almost nothing new about Wright as a person nor about his architecture. It was hoped by many that the publication of Manson's research on Wright would provide scholars with facts and the public with a clearer focus on the man and his thoughts.

To a certain extent Manson's study fulfills our expectation. The author presents

again his provocative paper on the influence of the Froebelian kindergarten on the young Wright. By his text and illustrations Manson presents several little known buildings and projects which help to throw light on Wright's early architectural development.

Perhaps the major disappointment in this book is that the author has nowhere attempted to discuss fully Wright's relationship to his time. Except for the occasional references in the text and in the footnotes the reader is led to believe that the Master of Taliesin was a lone architectural genius surrounded by professional compatriots who were either blatant eccentrics of the worst type, or by equally banal followers and disciples who shallowly applied certain of his ideas. By simply avoiding the subject of the "Prairie" school as such the author has in essence dismissed the work of such important designers as Walter Burley Griffin, Marion Mahoney Griffin, George Grant Elmslie, George Maher, William Gray Purcell and several others. In reading the text one would have no idea that the Craftsman (Arts and Craft) movement of Gustav Stickley, the California bungalow tradition of the Greene brothers or the provocative West Coast work of Bernard Maybeck or Irving Gill contributed anything worthwhile to the development of progressive American architecture during these years.

Manson's sympathetic admiration for Wright's early work would seem to have colored many of his critical judgments. His picture of the relationship of the young Wright (age at that time about 21) with Louis Sullivan is filled with personal assumption which are reported as facts. Wright never was Adler and Sullivan's chief draftsman; the office was not organized on that bases. That Wright supposedly had his own private office next to Sullivan's forms the basis for a myth that he was thereby a special type of chief draftsman. This is an error, for actually Wright and George Grant Elmslie shared this small office together. But of even more importance is the inaccurate picture which Manson and other authors have

constructed which credits to Wright many of Sullivan's designs of the period 1887 to 1893. The full evidence in the matter is open to many questions and is by no means settled. Certainly no full understanding of this problem can come about until Wright is adequately understood in relation to others (such as Elmslie) who were then working in and with the Adler and Sullivan office.

Another aspect of Wright's early "Prairie" period which should be completely analyzed is the relation between the architect and his Oak Park staff. Manson mentions several of the designs and projects which Marion Mahoney Griffin worked on during these years, but the reader is left with no real idea as to the contribution and effect that these younger men and women had on Wright. It seems inconceivable that a designer of the ability of Walter Burley Griffin during his years in the office did not in the end make significant and important contributions to the production of Wright's work. The whole question of the relation of Wright to his staff is a problem which must be studied before we can fully understand and appraise Wright's architectural contribution.

In the last chapter of the book entitled "The End of an Era," Manson's objectivity completely breaks down and it approaches pure fiction. The picture which the author presents of Wright's last days in Oak Park in 1909 is filled to overflowing with inaccuracies of fact. His statement that Wright made "an overnight decision" to abandon his office and family is completely erroneous. Although the whole story may never perhaps be understood it is known that Wright's "hasty preparation for departure" (p. 212) was planned well enough for him to make a special trip to Minneapolis where he sought to persuade William Gray Purcell to take over his remaining practice while he was in Europe. Wright knew quite well what he was about and his "flight" to Europe was arranged long in advance.

In addition to the general problems mentioned above there are important factual errors in the over-all text. As an ex-

ample, H. P. Berlage, the Dutch architect could never have seen the Larkin building before 1910, for he did not come to the United States until 1911. It is also unfortunate that the author has not fully dissected some of the more important buildings presented in the text. A case in point is Wright's own house and studio in Oak Park (first built in 1889). Since this complex of buildings was continuously added to from time to time it is essential that we understand when each of these additions and remodelings took place. For example the brick terrace, the low parapet and the front steps which are such an important design element in the house itself were not added until after 1900. They were not a part of the original house. Yet Manson analyzes these parts of the house as if they were present in the original building.

This brings up a final, but important difficulty which the reader will encounter in the text. Unfortunately the photographs used in the book have not been dated. Thus the illustrations which the author presents of Wright's Oak Park studio range well over fifteen years. The reader has no idea whether a particular photograph represents the buildings as originally built or as it was changed or modified years later.

Two other minor but annoying mechanical problems occur in this book. It would have been much easier for the reader to follow along with the illustrations if the buildings had been dated in their respective captions. Another problem is that the placement of illustrations on certain of the pages has caused the publisher to leave these pages unnumbered, which makes it difficult to refer to particular sections of the book.

Perhaps, many of the problems mentioned above will be corrected when the author publishes his two remaining volumes (the next of which is to appear in 1960). According to the publisher these two additional studies when completed will entail a full presentation of Wright's work.

DAVID GEBHARD
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Guido Ballo

Modern Italian Painting: From Futurism to the Present Day

tr. Barbara Wall

215 pp., 155 ill. in color, New York: Frederick A. Praeger, 1958. \$30.00

This large and sumptuously printed volume presents the American reader with the most extensive body of text and illustrations devoted to modern Italian painting yet to be published in this country. The text follows a straightforward chronological sequence from Futurism and Metaphysical painting through the various loosely formulated groups of the later 1920's and 30's, among them the members of the *Novecento* who on the whole supported the Fascist "call to order" (although it is not quite clear what the positions of Sironi, Campigli, and De Pisis were during those years), the more progressive members of the Roman School (Scipione, Mafai, and Fausto Pirandello), and the painters of Turin and Milan, to the more recent "Realismo" of Guttuso's *Fronte Nuovo*, and the several manifestations of non-objective painting enrolled under the slogan of "abstract-concrete." The book concludes with a study of Afro, Santomaso, Vedova, Scialoja, and Music. There is no reference to, or reproduction of, immediately contemporary representational painting.

The 155 excellent color plates reproduce the work of 71 painters ranging from the familiar Futurists to painters little known or never exhibited in this country. The plates are only from easel paintings which, with but six exceptions (and four of those are works by Boccioni) are in Italian private collections, including those of the artists. It is tempting to think that the plates, by themselves, are some sort of index to the taste of contemporary Italian collectors who, from this evidence, would seem to admire a high level of technical competence, enshrined in conventional, not to say commonplace, subject matter. There are no reproductions or discussion of mural painting, stained glass, graphic work, or industrial design.

The text, by Guido Ballo, poet, critic,

and teacher of art history at the Brera Academy of Fine Arts in Milan, is perhaps as poetical as it is critical, and more critical in the sense of appreciative than scrupulously historical. His opening sentences, in which he states his conception of the significance of modern art, suggests the elusive goal he sets himself. "The development," he writes, "of modern painting has been governed by one thing only: the effort to integrate new myths and idioms with the constant aim of all art-lyricism. In all ages there has been the pursuit of lyricism, but the outstanding feature of our own age has been the rapid rise, decline, and fall of successive idioms and creeds, all prompted by the feeling that our restless search for an 'absolute', combined with our newly won freedom, should produce an art of pristine purity."

From such a position the analysis, to say nothing of the evaluation, of the many different trends and personalities in Italian art will inevitably be difficult. "Lyricism," "the absolute," and "pristine purity" may be partially relevant to the work of Morandi, of Modigliani, or even of Afro, but if Boccioni, de Chirico, Scipione, Guttuso, or Cappogrosso, to mention only the most prominent names, are judged by such standards they will certainly be found wanting, or the standards in need of revision. And indeed this is what happens in the case of de Chirico. For us, as Americans, it seems impossible to deny, in 1958, the intrinsic, even the "absolute" quality of de Chirico's earlier work. Yet Signor Ballo can declare that "though de Chirico was an innovator in theory and taste, and as such influenced the history of modern European painting, it cannot be claimed that even the works of his Metaphysical period achieved a true painterly unity." Or again, in the Metaphysical work "there is invention, originality, imaginative flight, and a strong inclination towards poetry. What is lacking is a central core to the composition which too often is just a brilliantly contrived aggregate of its parts." In contrast to this, Filippo de Pisis, whose work we might consider a very late, highly romantic, and "intuitive" version of French Impressionism, is described as "an outstandingly pure painter" whose "greys, greens, and pinks,

the liquid blacks, the blues and browns, put on with extremely agile brushwork in dabs of pure color, give him a high place in lyrical painting. He is a rare and happy example of a painter who 'naturally' and without effort obtains painterly results." The reader may test the usefulness of these two opinions against the color plates of which there are two fine examples by de Chirico, and four by de Pisis.

As a result of this bias the book gives a curiously bland, and I believe, distorted, view of Italian painting. After the initial bombast of the Futurists and the inventions of de Chirico, Morandi and Carrà, the text and reproductions subside to a tempered appraisal of what appear to be very temperate paintings. The aggressive ingenuity of the later Futurists, of Prampolini, Dottori, or de Pero is scantily illustrated or ignored. The monumentality of Casorati at his best is invisible in two reproductions of very slight work. Scipione's masterpiece, the portrait of Cardinal Vannutelli, is mentioned but not reproduced, although it was one of the few Italian paintings to be seen in the great exhibition at Brussels last summer. Without these and other fine things Italian painting, before it came in contact with the current of international abstract art, appears as a diluted compromise between late Impressionism, filtered through Bonnard and Matisse, and a superficial Expressionism several removes from Soutine. That this is not the whole story they know who have seen such painting at its source.

There is no bibliography, a regrettable omission since the writings of many contemporary critics are quoted, but a long and detailed "Chronological Survey from 1900 to 1956" will be helpful to all students of the subject. The translation, by Barbara Wall, is readable and idiomatic.

GEORGE HEARD HAMILTON
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S. Laine Faison, Jr.

A Guide to the Art Museums of New England

Foreword by Perry T. Rathbone

xviii + 270 pp., 405 ill., maps, New York:
Harcourt, Brace, 1958. \$5.00

Although New England has long been

noted for having several important art museums, there are a number of smaller galleries whose significance is sure to have escaped the general public and may even come as a surprise to the specialist. Mr. Faison in his excellent guide book has assembled information on all the public collections of the six New England states and presents his material in a most useful, readable and informative manner. This guide is printed in a compact format so that it may with equal ease be used while touring the galleries or read at one's leisure at home either in anticipation of an art tour or in retrospect as a stimulating reminder of collections already enjoyed.

Since the majority of visitors are likely to proceed by car, a convenient road map has been placed at the heading of the discussion of each museum. Visiting hours have been indicated so that no one need suffer the disappointment of arriving at a remote town only to find the gallery closed on a Monday.

Mr. Faison's method is admirable. Since it would be impossible in a book of 270 pages to list every important object—and indeed a mere listing in Baedeker fashion would be most tedious—he has selected significant examples, key pieces, which he discusses in a most perceptive and intelligent way. His approach, though scholarly, is free from dryness or art jargon and shows that he is not only fully informed about what he is discussing but also that he has true appreciation and enthusiasm. In this way the reader is instilled with a similar enthusiasm. Who could fail to take the first opportunity to visit Fruitlands after reading his account of but a single portrait in the collection of primitives? After commenting on the prim young woman he ends with this: "The lady may be described as a Puritan Bloody Mary played by Lillian Gish." This enigmatic figure with her "ribbon candy" headdress is illustrated to show us that the author's point is well taken. He has, in fact, illustrated each of the better than four hundred items chosen for discussion, thus affording us the double impact of a visual and a verbal impression.

Over sixty museums are included, a concentration of wealth that could scarcely be found in any other section of the

country outside of a few metropolitan centers. Twenty-two pages have been allotted to Boston's Museum of Fine Arts, the largest space given to any one institution, and, while a mere fraction of the treasures of this great museum are mentioned, the reader is, nevertheless, given an extraordinary insight into the diverse wealth of this collection. Mr. Faison discusses a superb piece of Egyptian sculpture, the head of Prince Ankh-haf, son-in-law of Cheops, builder of the Great Pyramid; he contrasts the idealized Greek marble head of Aphrodite with a vigorous, realistic terra cotta Roman head. This effective method of comparisons serves to clarify differences in styles and is used in numerous instances as an educational method. Thus we are led from period to period and in the hands of a notable teacher are given virtually a complete history of the arts.

Few people are probably aware that the Hon. James Bowdoin III in bequeathing to Bowdoin College at Brunswick, Maine, in 1811 his collection of 70 paintings and 142 drawings founded the oldest art collection belonging to any college in the United States. In addition to family portraits by Badger, Blackburn, Smibert and Feke, there is a notable drawing by Pieter Brueghel the Elder. This college in 1857 shared with Dartmouth, Williams, Amherst, Middlebury and the University of Vermont at Burlington a series of Assyrian reliefs (9th century B.C.) from the palace of Ashurnazirpal II at Nineveh. It may come as something as a surprise to many people that six New England colleges boast splendid examples of the art of the ancient Near East. Harvard's Fogg Museum houses the most extensive collection of art owned by any university in the world, containing a wealth of early Italian paintings, Oriental art and drawings and prints. Yale can claim the first art gallery opened to the public in America for in 1832 the works of Col. John Trumbull were put on display. Following this, Yale acquired in 1871 the collection of James Jackson Jarves who was the first man in America to assemble a notable group of original Italian paintings and was one of the first people in the world to appreciate Italian primitives.

Those interested in the primitive American arts will find (in addition to Fruitlands) rewarding material in the Shelburne (Vermont) Museum, the Peabody Museum in Salem (earliest museum to show figureheads), and the Marine Historical Association at Mystic, Connecticut. The Whaling Museum at New Bedford might also have been included for it has many paintings of interest and, like the Peabody, owns a comprehensive collection of scrimshaw, those remarkable bone and tusk carvings with incised designs done by sailors in their spare time.

New England's newest museum is the Clark Art Institute at Williamstown where there is a rare Piero della Francesca, a great collection of French Impressionist pictures (including 32 Renoirs), and, what is seen in few museums today, a fine group of the work of Academic painters, especially Gérôme.

Worcester, often called the best small museum in the country, has a wealth of material of all ages but a unique treasure is the huge floor mosaic from Antioch (about 500 A.D.).

In Shelburne, Vermont, or Old Sturbridge Village in Massachusetts, one may see an assemblage of old buildings—houses, churches, schools, shops furnished in period—all brought from various places to form a "village museum." Old Deerfield Village on the other hand is the restoration of an entire town with the houses standing on their original sites.

A furnished house of another sort is Fenway Court, Mrs. Jack Gardner's Venetian Palace in Boston where is housed the greatest private collection ever assembled in New England. Most notable for its Italian paintings, Titian's Rape of Europa is undoubtedly the finest painting in this rich assemblage. Mr. Faison considers it the greatest painting in New England and he is undoubtedly right. With him at our side as it were, we can wander about knowing that whatever our tastes may be, he will have something of interest for us and will present it with appreciation and enthusiasm. At the Yale Gallery of Fine Arts we can admire Ralph Earl's sturdy

portrait of Roger Sherman or Brancusi's Yellow Bird, at Hartford we can see Baroque painting at its best, the Rhode Island School of Design alone can provide a painting by the enchanting German romantic Wilhelm Kobell and Dartmouth College is unique in having a series of frescos by Mexico's leading painter, José Clemente Orozco. New England's fare is varied and some of the richest morsels are in the most unsuspected places. None of these will be lost if we follow our guide with care.

At the back of the book is a useful list of historic houses and buildings, historical societies and museums of local interest.

Mr. Faison has done us a great service in bringing out a guide book which might well set a standard for other books dealing with various areas of the country. The objects which he has selected for discussion are of such uniform high quality and his comments are so perceptive that we cannot fail to be drawn into his own realm and see and feel as he does.

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Iredell Jenkins

Art and the Human Enterprise

xiv + 318 pp., Cambridge: Harvard University Press, 1958. \$4.75

Seeking to recover the "aesthetic object" in a modern context, Iredell Jenkins has written a neatly packaged, semantically articulate volume on aesthetics. He is post-Dewey, and, in a sense, neo-Schopenhauer, in his point of view. He holds that Schopenhauer was right in interpreting art as imitation, ontologically, but not valid, epistemologically or metaphysically. The trend of modern aesthetics, he says, whether interpreted expressively, psychologically, or formally, is too limited in its outlook, while Dewey is too inclusive in his range. He insists that any imitation theory must be reformulated, in that art deals with both the particular and the general, with both the expressive and the creative. The reader closes the volume with the satisfied feeling that Kepes and

Amheim, Neutra and Moholy-Nagy can now be discussed against such a background without confusion.

With all human experience as his frame of reference, Jenkins considers the psyche, the aesthetic process, the aesthetic object, the aesthetic experience, and the function and varieties of art. Whenever in his discussion he uses, as he does repeatedly, a triadic grouping of concepts, he insists that the factors included must be considered as integrally related, each one being thought of as impregnated with the other two. All experience, for instance, is affective, cognitive, and aesthetic; theory, technology, and art are the modes of its embodiment. Facts, values, and entities are aspects of consciousness; emotions, ideas and images are distinguishable awarenesses—but in no case should one element be considered in more than momentary isolation, and then only for convenience of discussion.

The concepts here presented may well provide bases for stimulating explorations in contemporary aesthetic fields of interest and one may agree in a general way with the points of view expressed but each reader, if only for the sake of indicating interest in this excellent treatise, will want to question certain details. For instance, is the issuance of manifestoes a

sign of the senility of an art crusade? In non-objective art (here distinguished from presentative, functional, and some phases of abstract art) really a case of *medium* running away with *meaning*? In a dynamic universe may not such art alone offer the particularity, the connectedness, and the import our author considers essential for the appreciation of all aspects of the human enterprise?

In a final effort to fit all patterns of human experience into a theory-technology-art frame, history, morality, and even philosophy are provided for. But, as here indicated, can religion be as readily pigeon-holed, unless a form of humanism is envisaged? Or can the knowledge of the physical universe, except insofar as it can be encompassed by the human intellect, be included? Is it possible to subsume the monolithic explosiveness of God, whom man cannot apprehend, or the terrifying is-ness of the universe, which man cannot comprehend, under the rubric of an aesthetic complex? Doubtless, no; and one must admit the author is writing of art and the human enterprise—only in the final pages is any tendency to exuberance encountered.

WILLIAM SENER RUSK
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John Canaday, Chief
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Frank Seiberling, The Ohio State University

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